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NEW METHOD

or

[INSTRUCTION FOR CHILDREN.

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NEW METHOD
OF
INSTRUCTION
FOR
CHILDREN

FROM FIVE TO TEN YEARS OLD,

INCLUDING

MORAL DIALOGUES,
THE CHILDREN'S ISLAND, A
TALE, THOUGHTS AND MAXIMS, MODELS
OF COMPOSITION IN WRITING, FOR CHILDREN
TEN OR TWELVE YEARS OLD, AND A NEW
METHOD OF TEACHING CHILD-
REN TO DRAW.

Ce volume est le fruit de la meditation la plus longue et la plus
reflechie que j'aye jamais faite. *P. 34 of the Original.*

This volume is the result of a longer course of reflection and study
than any of my former works. *P. 29 of this Work.*

TRANSLATED FROM THE FRENCH
OF
MADAME DE GENLIS.

Dublin:
PRINTED BY WILLIAM PORTER,
FOR P. WOGAN, W. PORTER, AND T. JACKSON.

1800.



X

EPISTLE DEDICATORY

TO THE

CHILDREN

OF

LADY EDWARD FITZGERALD.

DEAR CHILDREN,

THOUGH you are not yet old enough to learn to read, I flatter myself, this will be the first book that will be put into your hands.

I can find no consolation for not having invented the following methods of instruction early enough for my own children and pupils, but by reflecting that they may one day be useful to you.

In this work I have endeavoured to delineate the precepts of virtue; but it is in your worthy family, in life itself, and in the conduct of your affectionate mother, that you will find its most impressive lessons and its most perfect examples.



PREFACE.

THIS present work is the tenth volume: I have put to press in less than two years*; and this is the only answer I shall henceforward make to all calumnies, past, present, and future. In addition to these labours, which may perhaps appear far from considerable, I shall in the course of the ensuing eighteen months, successively publish nine volumes, which are already completely finished, and have been seen by several of my friends: I invite those writers who have libelled me, to employ their time in a manner equally innocent, and with intentions equally pure.

And

* Including four volumes actually in the press.

And here I will take the liberty of mentioning a circumstance, of which the publication may not be useless. In changing my abode in May last, I lost some manuscripts which formed a volume of about one hundred pages, being a fair copy, of which I fortunately possess the originals in my own hand-writing: but as they may have fallen into dishonest hands, I here declare they are known to five different persons to whom I have read them.

They contain:

1st, A little novel, of which the story is as follows: Two young women marry; become pregnant at the same time, and retire with their husbands to an estate in the country; where they jointly form virtuous and pleasing plans of life, determining to suckle their own children, &c. One of them is brought to bed of a child, who dies a few hours after; but the circumstance is concealed from the mother, which is the more easy, as it is not custo-

mary

mary to suckle children till some days after birth. The next day, the other is also brought to bed of a very healthy child, and knowing how inconsolable her friend would be for her loss, she with her husband's consent causes her own child to be given to her friend. This artifice succeeds; but it is agreed she shall be informed of it at a future time. Ten days after, the two friends see each other, and the fortunate mother pretending to have lost her child, says, her friend's better fortune consoles her for her loss, and asks to nurse the child, for which purpose she sleeps in her friend's room, where the cradle is placed between their beds, and they suckle it by turns.

2d, Another moral tale, intitled “*Le Souffle régénérateur et dangereux.*”

3d, The four first manuscript fasciculi (*cahiers*) of a work, intitled “*Les Mères rivales,*

rivales, ou La Calomnie.” The rivalship of these mothers is not a competition of self-love, but of sentiment; for they are jealous of each other through affection for a daughter whom they adore. This work is entirely finished, and has been read in a small company of six persons, one of whom fair-copied the four *cabiers* I have lost. This work is in two large volumes; and I intend to put it to press in two months.

4th, The outlines of two moral tales, intitled “ *La Rose flottante,*” and “ *Les Fleurs funéraires, ou Le Tombeau.*”

I repeat, that I have the originals of all these manuscripts, and doubt not this precaution will secure me from any literary theft that might otherwise have taken place*.

* As I read neither newspapers nor journals, and live in absolute solitude, I have never learnt
till

till now (22d July), by perusing a catalogue of books, that a work, intitled “*Catéchisme des Devoirs de l'Homme et du Citoyen*,” is erroneously attributed to me, and my name prefixed to it. I have perused this pamphlet, and found nothing objectionable in it; but it is still important to contradict such impostures. I therefore declare, that this little work is not mine; and as every author has a style peculiar to himself, I imagine those who have read my writings will perceive that it does not resemble mine; not to mention that I think it both presumptuous and absurd to give to instructions of human origin a title which has been consecrated to the explanation of eternal truths. My respect for religion alone would have prevented my falling into such an error.



TRANSLATOR'S PREFACE.

IN the following work, the elegant and judicious author has displayed a profound knowledge of the infantine mind, which by a regular gradation she leads forward through a series of compositions increasing in difficulty, perhaps with more rapidity (as the reader may imagine) than a child is equal to ; but which she informs us, in her instructions to tutors, has been found experimentally successful among her own grand-children, and laments she had not formed this plan early enough to employ it in the education of her immediate offspring.

Tutors

Tutors must however observe, that the chapter of Definitions required considerable modifications to accommodate it, first, to an English translation, where the same turn of expression, and consequently the same word might sometimes not be used as in the original ; and secondly, to our language, where the precise difficulty attending a French phrase or synonime may have no connection with its correlative expression in English. This will be evident in such words as *nul*, *nullement*, *coupe* (a cup), *démonstrations* (for gestures), *une idée lumineuse*, *une personne bornée*, *distractions*, *galimathias*, and other idiomatic terms. *Poème* for instance, is thus defined, according to the genius of the French language : “ *C'est un ouvrage, un livre en prose ou en vers, et communément en vers.* ” And on revising his work, the translator is of opinion the liberties he has taken might even have been extended farther,

farther, by retrenching some of the shorter definitions, for which Johnson's dictionary would have been a sufficient resource; such as those of *sublime*, &c. but which he has left through respect for his original.

It should also be noticed, that as Madame de Genlis here only exemplifies the proposed method, and suggests that other exercises should be explained in a similar manner by the tutors, who are to extract every difficult word, and define it from their own stores, or from her glossary for children now in the press: so the translator has not presumed to add definitions for every word he may have used that may require them, and of which the original may not have given any, because this was not only unnecessary, but would have rendered his author's work less exclusively her own.

Great

Great care, however, has been taken not to omit any of the moral sentiments the author has conveyed under the form of Definitions.

The author has added fifteen ballads, historical and domestic, as a substitute for the innumerable songs of immoral tendency, learned by young people in France. This idea is extremely important. She has been at the pains of computing the number of these lines, which she learnt when under eleven years of age, and found that upwards of seven hundred had thus been indelibly impressed upon her memory. Thank Heaven, this is not the case in our more favoured country: and therefore this part of the work has been omitted by the translator as unnecessary: for we have fortunately no dearth of moral songs and poems. Meanwhile this hint of our author may suggest very serious and

and very important reflections to the philosophic mind; since the effects of this national custom are so incalculable, that while others wander in a labyrinth of error, seeking for the causes of difference between our national character, this cause alone is sufficient to account for that licentiousness of manners so prevalent among our neighbours, and the effects of which every philanthropist must so deeply lament.



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who may adopt the New Method proposed,
and the Moral Lectures intended for
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NEW METHOD
OF
TEACHING,

Esq. Esq. Esq.

EXPLANATION

Addressed to Tutors who may adopt the new method proposed, and the moral lectures intended for children from five to ten years old.

THOUGH I have published various works for children twelve or thirteen years old, and for young people of both sexes, I have not as yet written any thing for very young children; I mean those five or six years old: nor am I acquainted with any work of this kind, of which a child of that age can comprehend a single page from the beginning to the end without assistance and explanation. Hence, as soon as books are put into the hands of

children, they are generally exhorted to ask the meaning of every word or expression they do not understand : but this they either wholly neglect or only partially perform ; which indeed is very natural, owing to their aversion to interrupt an interesting story by inquiries that break the thread of the narration, and destroy both the pleasure and advantage to be derived from reading. To avoid these inconveniences they pretend to understand the whole ; and thus, deriving from the books they read only a multitude of erroneous and confused ideas, acquire a pernicious habit of applauding and admiring upon the judgment of others.

The methods of instruction commonly practised, especially in the earliest part of education, are so faulty, that in general it would be better for a child when ten or twelve years old not to have learnt any thing during his infancy : for though he would then possess but few ideas, yet provided he were surrounded by intelligent persons he would be incumbered with few or none that are erroneous. It is true he might never acquire a habit of application, he would be idle and inactive, and his memory very flight (for this faculty principally depends on application and long practice) ; but if no other cause had corrupted him, he would at least be pure, sincere,



sincere, unassuming, and free from pedantry. In education as in every thing, extremes are pernicious and absurd. Thus it is a great error to teach children nothing between the age of five and ten, for it is losing five most valuable years ; but it is equally absurd to attempt teaching little children what is evidently above their comprehension — or to school them in branches of science too abstract for their tender minds, and which cannot be learnt without the most irksome study and application.

Children should neither be converted into unmeaning parrots, by being taught what they cannot understand, nor made the victims of premature instruction ; but in the mean time they should be instructed in whatever they can learn with pleasure and facility. Every one knows that whatever has strongly or particularly struck us at that age leaves the most indelible impressions. Hence it is of the highest importance to make use of and direct their first impressions, in order to render them advantageous and worthy to be preserved for ever. By children more especially, moral principles can only be felt and relished when cloathed in the most attractive dress. A tutor may persuade a pupil twelve years of age, that he ought for his own sake sometimes to endure the fatigue

and irksomeness of applying to studies which at first sight appear dry and disgusting, but which at length, when the first difficulties are conquered, become both useful and agreeable. His arguments however will make no impression on a child only six or seven years old. To fix his attention, his tutor must amuse him, and no book can instruct or please him unless he can comprehend it without difficulty or labour; and I repeat that it cannot amuse if the child be obliged continually to break off and ask for explanations, or even to listen to them: for then his amusement is converted into lessons and tasks.

And here I must hazard some remarks which have not yet occurred to any writer on this subject, but which appear to me worthy of attention and reflection. I am of opinion that man ought to arrive at the full possession of his intellectual faculties when, having attained the age of twenty or twenty-two, he has reached his utmost growth, and his physical strength acquired its greatest vigour. This is however far from being the case. His genius is not in general perfectly unfolded and matured till the age of between forty and fifty years, and often a still later period, or even till the decline of life. It is when his frame and constitution begin to decay and wear out,

out, that his mind attains its fullest vigour. A fact which, by the bye, incontestably proves that physical organization has no influence on our moral powers. Yet it does not therefore appear the less strange that the period of physical perfection should not also be that of the plenitude of mental intelligence * ; nor can I solve this difficulty but by attributing the fault to the errors of education †. And I am fully convinced that we ought to attribute to a contrary cause, I mean to a superior

* It would be still more wonderful were it otherwise. A watchmaker must be possessed of very perfect tools long before his dial will mark the hour of the day. The amiable author states intellectual progress to be distinct from animal growth, yet wonders they do not coincide. Were all knowledge intuitive, the perfection of the machine might lead immediately to the perfection of the judgment; but were it so, old age would be robbed of its chief consolations, and man of his most valuable hopes. If pleasure is the privilege of youth, wisdom constitutes the distinguishing enjoyment and dignity of age. Its constant encrease is that which forms the chief happiness of our lives, and compensates for the departing season of more transient pleasures. T.

† Corneille, Molière, Racine, Milton, Crébillon, Buffon, &c. wrote their best works when upwards of forty years old; and even in their old age. Voltaire indeed wrote his tragedy of *Œdipus* at twenty-three: but this cold and uninteresting play can by no means be compared to those he wrote at a later period when his judgment was mature, or when he was declining into years.

rior education, the excellence of the happy few who have been distinguished for great talents in the early part of their lives: for if we trace things to their origin we shall discover that all these pretendedly premature geniuses were educated with uncommon care and attention *. I do not mean to assert that the most perfect education can communicate genius; but I assert that it would unfold the whole mind, and give us all the reason we are capable of, and that in this case the pupil will at the age of twenty or twenty-two possess an understanding and talents at their full maturity, and which will thus be rendered still more brilliant by the fire and animation of youth than they could be at any later period. It may be replied that some men there are, who without any education whatever have exhibited very brilliant talents. This however in no respect invalidates what I advance: for without considering these instances as exceptions to a general rule, I may answer that there is a species of education that is not the offspring of art, but

* As for instance, Pascal, Pope, the great Condé, &c. all of whom had excellent instructors. Pope wrote his *Ode on Solitude* before he was twelve years old, and his *Essay on Criticism*, which is full of acquired knowledge, at twenty-one. This almost seems a prodigy, considering the subject and the excellency of that poem.

but the result of a happy and uncommon chain of external circumstances and events which may even prove far superior to the education which is conducted by art. And further it is but reasonable to believe that a man of distinguished abilities, who has received no education whatever, would have possessed still more exalted talents, had he received the advantages of a good education ; as it is natural to believe that a man, who though accustomed to riot in debauchery, yet attains to fourscore years, would have lived to a still greater age had he pursued a more regular course of life. It has been said however that very forward children make but inferior men when they grow up. But this is only true of children who are, as it were, made up of false shew, and who have but a false appearance of intelligence, or of those who at an early age are perverted by immoderate applause and inordinate pride. Such children are by no means well educated. It is also urged that regular instruction injures their health. I grant it, if they are fatigued with too constant application, and if their physical education be not equally attended to with that of the mind. But if they be not too much importuned, and if mental exertion be alleviated by offering instruction to them in a plain and clear manner ; if their occupations be intermingled with bodily

bodily exercise, such as walking and other useful amusements, their studies will never prove detrimental to their health.— Very erroneous ideas have been generally entertained relative to mental application. It has been imagined all study that tends to any useful or important end is dangerous, while it is deemed perfectly innocent if directed to trifling and ordinary objects, and that it then even ceases to be application: for it is in general very improper to limit this word to studies of importance, or to the exercise of the arts, whereas in fact the application of a professed gamester to his cards, when playing at whist or piquet, is certainly more intense and of longer continuance than a man of parts would employ in reading an instructive volume. And thus it requires as much attention to form a festoon of flowers or embroider a piece of satin, as to paint a nosegay or draw a head. What severe application is required to teach children to read and write! Or were it not so common and so necessary, would any one venture to teach them such difficult and such complex arts? And it is extremely remarkable that grown-up persons learn either with much more difficulty than children, who, whether they be acute or dull, are generally able to read at five or six years of age. In fact, men have not sufficiently

sufficiently reflected on the astonishing sagacity and quickness of children ; nor is it easy to appreciate all the advantages that might be derived from it, if we knew the art of directing it well. It is very common (especially at Berlin) to meet with children seven or eight years old who play very prettily at chess ; and yet can any study require more application or intelligence than this amusement ?

In fact, every child that is well organized by nature and perfectly well educated from its earliest infancy till the period of education is completed, will be a prodigy at twenty. It is said there are some kinds of knowledge that cannot be acquired till we have lived a considerable time in the world ; as for instance that of the human heart, and of the manners and customs of mankind. But I am of opinion these things may be taught with more ease than many others that are much more abstruse, by means of conversation, lectures, and domestic examples. Education cannot ~~create~~, she can only unfold, mature, and accelerate the progress of the mind. If the child be not actually possessed of an observing and reflective habit ; and if he be not possessed of natural acuteness or penetration, his instructors will never make him a profound moralist : but if the pupil have these requisites and if the tutor

be himself perfectly acquainted with the world and with mankind, he will very easily communicate that knowledge to his pupil. That this knowledge may be acquired by education is sufficiently evinced by the numerous instances of writers who have possessed it in an eminent degree at a very early age *. Not to mention Pope, the celebrated author of *Cecilia* † wrote that valuable and charming work when but twenty years of age. In this novel are displayed great knowledge of the human heart and a picture of the world that is equally animated and just. These however are not objects that genius could have invented. The author had always lived in retirement, and therefore must have learnt during the interval of education that

* One of my pupils composed, when only fourteen years of age, a little moral tale, in which, tho' the style indeed was often incorrect and the plan ill concerted, and though no strong passion was pourtrayed, and nothing of love, ambition, or jealousy introduced, yet she had in the most ingenious manner, and with the best moral effect, exposed and ridiculed some of the follies of people of the world, and had added just and affecting traits of friendship, of filial piety, and of the natural feelings of the heart; and displayed a knowledge of human nature, which, though not extensive, was at least true and accurate as far as it went; and in which many novelists at thirty or forty years of age are wholly deficient.

† Mrs. D'Arblay, then Miss Burney.

that which she so accurately delineated. It must have been the result of the instruction and conversations of persons who were perfectly well acquainted with the world, of a well selected choice of books well digested in her mind, and of her own observations employed upon herself and on the small circle of individuals she had an opportunity of knowing and contemplating: and this study being well directed and continued without intermission during nine or ten years, that is from twelve to twenty or twenty-two, may very well communicate a profound knowledge of the human heart to a mind which nature had endued with acute penetration and intelligence. When an author that has been educated by persons who have never lived in the world, and who is himself shut up in his study, or in some country town where he is surrounded by men as ignorant as himself in this respect, or moving in an inferior sphere of society, attempts to pourtray the manners of the court and of the great, he only produces fantastic and ridiculous pictures resembling those of an infinity of bad comedies, novels, and moral tales that have been repeatedly copied by a host of scribblers, who expect in this trash to find the knowledge in which they are themselves deficient, and who from these imaginary originals, draw pictures.

tures that have no more foundation in nature than the *Soubrettes* and *Crispins* of our theatres.

As it is impossible to teach well that of which we are ourselves ignorant, it is not surprising that young men and young women, being generally educated by maid-servants and preceptors who are destitute of this kind of knowledge, are so barren of ideas on these subjects.

Children are taught geometry, astronomy, *hydraulics*, &c. and I do not pretend to depreciate any science: for they are all entitled to our esteem. But it is by no means impossible to possess a strong understanding, a lively genius, and extensive knowledge, to be a good and virtuous character, and to acquire every quality that is useful or necessary in society, to compose works of great merit, to write tragedies as perfect as those of Racine, and as fine poems as those of Milton and of Tasso, or excellent treatises of morals, &c. &c. without having studied Algebra, or the system of Copernicus and Ptolemy, or even knowing whether the earth moves round the sun, or the sun round the earth. But no one can write with truth and interest, or with any depth of knowledge, until he grows old, unless he has studied the human heart at an early age. If we enter into the world without some previous

ous knowledge of it, we easily fall into the most fatal errors, and are long the dupes and perhaps the victims of deceitful intriguers. What an important advantage then is a good education! since it will secure us from these evils, and since from our earliest youth it unfolds and matures all the gifts of nature, and puts us in possession of all that belongs to us twenty years before the usual term, and without paying for it the dear the fatal price of experience; thus doubling the most valuable period of our lives, that in which we enjoy our faculties both of mind and body in their utmost vigour. Were this mode adopted, we should no longer hear such bitter complaints of the shortness of human life; we should then find it sufficient for every purpose; and if we completed the full period allotted to us by nature, we might exclaim at our dying moment, *I have lived.* But alas! who can justly say this?—Educated without plan or method, we are thrown full of prejudices and of confidence upon a world which has long proved but a dangerous and deceitful show or an empty pantomime of which we can neither discover the secret machinery nor detect the illusions. Thus the best part of our lives passes on in ignorance and error, or in unprofitable uncertainty; and having proved useless to others, leaves us

~~nothing~~

nothing but ineffectual remorse: for our candour, our simplicity, and our rectitude: but cause us more easily to fall into the snares prepared for us, and our virtues themselves contribute to our ruin. At length when time and dear-bought experience let in a few rays of light upon our minds; when after too long wandering in the labyrinth, and going backwards and forwards, and by means of great labour and investigation we discover the true path and seize the thread that will conduct us, just as we begin to pursue it and have scarcely taken hold of it, inexorable Death snaps it short. Good instruction however, might have placed it in our hands at our outset. Yes, education may communicate to us all the advantages of *experience* by composing a regular series of fictitious scenes adapted to different ages, whereby the pupil might be advantageously conducted through a great variety of useful trials. This idea is wholly new and may be very easily put in practice, as I have already shewn in *Adelaide* and *Theodore*. In reply to this it is asked, Who will take all these pains in the education of a child? To which I answer, every affectionate father and mother, and every honest tutor, who shall be convinced of its great importance and utility.

The

The great difficulty in every plan of education is the beginning and the end. The middle is generally tolerably well conducted.

Some philosophers have asserted that the business of education should begin from the moment of birth. But be that as it may, it is certainly of the greatest importance that it should begin from the age of eighteen months or two years : for at that period a child begins to understand many things and acquires the use of his tongue. I have seen children even at two years old guilty of various vices, being passionate, obstinate, capricious, vindictive, and who told lies, and falsely accused those whom they disliked, in order to procure them anger. The education of children of that age up to four or five years old should consist entirely of examples, and this is much more difficult than is imagined : for the child being unable to comprehend any thing but childish things and ideas, it is necessary to pay the most scrupulous and most unremitting attention, that nothing be done of which the example might have a corruptive effect : for though many of the most horrid vices might be witnessed by him without the least danger, because he would not be in a condition to understand them ; such trifles as almost escape our observation will often pervert his unformed judgment

judgment and deprave his heart. We are apt to imagine that we have discharged our duty towards children by consigning them to the care of a governess whose probity, piety, and good morals deserve our confidence. Such a governess would be extremely beneficial to them at seven or eight years of age ; or at least these important virtues would, by leaving good impressions upon their minds, counterbalance many faults in the character and disposition of their preceptors. But I repeat that circumstances which we consider as unimportant may in the mind of a child two or three years old sow the seeds of cruelty, injustice, and other vices ; as for example, the appearing to be amused with their artifices and childish mischief, or the laughing in their presence when any one happens to fall, the refusing charity to a beggar, or the laughing at personal defects or at ridiculous dress. It is more easy occasionally to shew them a good example in things that are essential, than to be constantly on our guard in those which appear trifling. And hence it is that the early part of education is always extremely bad : for most children are spoiled and become vicious before they are three or four years old, after which, at five years of age, they are made to read books that are wholly unintelligible to them. What can

can we expect to be the effect of such a system but that which we daily experience? Nor ought we to wonder at the great number of young people who appear destitute of every virtuous principle, and whose ignorance is only equalled by their self sufficiency and their pride.

We have not only to lament that there exists not for children a single book, tale, or dialogue, the whole of which a child six years old can understand, but that it is in fact impossible to compose for that age a *moral tale* of thirty or forty pages, which they can read without assistance or explanation, however simple the narrative may be. The reason of this is evident; namely, the very limited knowledge of words a child of that age possesses, and which are not sufficiently numerous to furnish out a vocabulary of any considerable extent; so that they always find in every book they read a great number of words and frequently whole sentences which they do not understand. Sometimes, indeed these have already struck their ears: they have heard them in conversation; but are totally ignorant of their meaning, as is evident from their never using them. As soon as a child can speak with sufficient ease to ask for whatever his wants or his amusements require, he has no motive to make any farther

farther advances ; and therefore it is not surprising his knowledge should continue stationary : yet he is fatigued and overwhelmed with reading a number of books in which he feels no interest, while his language remains the same, and is scarcely enriched with a new word or expression. This continues for a surprising length of time : for I have observed that children make no progress in this respect from the age of five or six to that of seven or eight. If their advances are greater from eight to twelve, they are to be attributed to the conversation they hear, and which they then attend to with more interest and intelligence. Thus it is evident they cannot understand one half of the first books put into their hands, which therefore serve but to give them a confused heap of ideas and a habit of reading carelessly and inattentively. To read a book without understanding more than half its contents, can scarcely be called reading at all ; it is in fact little more than turning over the leaves, and deserves the appellation vulgarly applied in France to readers of a more advanced age, who are said to amuse themselves with *thumb reading**. Many people read in no other manner ; and I doubt not this habit arises from having in the

* *Lire du pouce.*

the period of infancy and of youth read books that were above their comprehension, and of which therefore they were obliged to pass over by far the major part when reading alone, or of which that part was to them totally lost if they read them at all. The idea of my new plan occurred to me only seven years ago, when I immediately wrote a very long and a very circumstantial tale which I sent to my daughter with an explanation of my method, that she might make use of it for her eldest daughter, then about four or five years old. My daughter wrote to me that this method proved extremely successful*; and I am strongly inclined to believe that it can never be employed without the greatest advantage. It is as follows: in this little volume are several dialogues, a tale, a collection of maxims, and several small models of compositions for the early part of education. These I have written in language perfectly simple, always sacrificing imagination to morality, and elegance to clearness of style, which cannot be done without a continual repetition of words; and in this manner too I have written the dialogues; but as I suppose the infantine reader

* I was at that time in England, and no law, no public injustice yet prevented me from corresponding with my family.

reader to have made considerable advances, during his progress through the book ; I have written the tale in a style somewhat more cultivated. As to the collection of maxims, it will be easily conceived that it was not my intention to offer a variety of new and brilliant thoughts ; but rather to trace out the first sources of moral excellence. And I was desirous that these valuable germs of virtue should be the result or summary of the dialogues, and of the tale ; that so the child might never forget them. I should recommend that the pupil should learn all these maxims by heart, though not till he has frequently read the dialogues and the tale ; because he will then fully perceive the justice of these reflections, the sources of which are there more fully displayed. And thus these useful truths will be impressed for ever on his mind, and will form a series of opinions founded in reason, which he can never forget. It may be thought I ought to have rendered the dialogues more amusing. Tedium I have endeavoured to avoid : and I will venture to affirm that every child whose taste is not corrupted by Fairy Tales or the Arabian Nights will read them with interest, provided only that he understand the preliminary definitions of which I shall presently speak.

There

There is a great inconvenience in combining too many trifling details calculated merely to amuse, with the principles of morality that are presented to the infant mind, which at that age would naturally be so much struck with the accessory ideas as to lose sight of the principal object. Of all I myself have read during my early infancy, no part has remained indelibly impressed on my memory, but the descriptions of splendid palaces and gorgeous apparel. Thus if a child often going to a play is asked at his return what he has seen? he will talk of nothing but the decorations, the battles, and the conflagrations he beheld. All the rest is totally lost upon him: whereas, had he only heard the piece read over, he would at least have retained some idea of the story it contained. At that age the chief object is to impress on the heart and on the memory those fundamental principles which form the basis of morality; and therefore we must be very careful not to divert the youthful mind from this most essential object; but when all these first principles are well established, more attractive and more ingenious pictures of morality may gradually be presented to him. But it is highly necessary he should first have a full conception of its utility, and that his reason should approve and adopt

adopt it ; after which we must endeavour to make him love it ; and must therefore exhibit it to him in its true colours, that is to say, equally beautiful and affecting, as it is useful and necessary. Hence, I have endeavoured as far as I was able to render all the works I have hitherto published for children twelve or thirteen years old, and youths of more advanced age, as amusing and interesting as possible. The nature of the present work required a very different method. It is intended as the foundation of a great and important edifice, and all its merit ought to consist in its solidity : for to the edifice itself, and not to its foundation, elegance and ornament properly belong. It appears to me that the following pages contain nearly as much of these qualities as their intended use requires ; and I believe there does not exist any book of the kind that could be more easily understood by a child six or seven years old. At the same time it is true, that in these little compositions, a great number of words and things occur which a child of that age could not understand without explanation ; but as it was not difficult to discover which were these, I have made a list of them, to which I have added clear and precise definitions, and these I have pre-fixed to the dialogues, &c. from which the

the words were extracted. What I would recommend therefore is, that as soon as the child can read pretty well, this volume, *nearly bound and well gilt*, be shewn to him, and that he be told it is extremely amusing, and shall be given to him as soon as he can read well. When he has accomplished this, he will not fail to ask for the *pretty amusing* book that was promised him, upon which he should be told, that he does not yet know his own language well enough to understand a printed book:— but his instructor will offer to teach him more words in such a manner as will not be irksome to him, and will add that as soon as he has learnt them, he shall have the book*, which shall only be given him on this condition, as it would otherwise be totally useless. Upon this he may be taught the definitions in the following manner: at first, a single definition should be read to him, and he should be asked whether he understands it? should he say yes, he may be asked to repeat the sense of it,

* The English reader will readily perceive there is a duplicity in this mode of dealing, of which no example, however trifling, should be practised with children, especially at that tender age. The outwitting a child cannot surely be flattering to the vanity of any human being. A fairer and better mode will be to practise the child in the definitions of each dialogue; and then let him read the dialogue.—T.

it, not by heart in the terms expressed, but in whatever words he may choose ; in doing which he should be assisted, corrected, and encouraged ; and this may serve as a first lesson. The next day he should again be questioned relative to the same definition, which if he remember, he may pass on to a second, and so continue. In this exercise two things are very essential, the first not to be in a hurry, but to render the lessons agreeable to the children by making them short ; the second, not to teach the child a single definition by heart, lest he repeat it like a parrot without understanding it : an inconvenience to avoid which it would be well to vary the expressions I have used, giving him the sense annexed to each of the definitions in other words. At first a child will be very timid and much embarrassed, when called upon to express in his own words that of which he only retains the sense. But he should be caressed, encouraged, and praised ; nor should any thing be neglected that can attach him to this exercise. Thus in the course of a fortnight the first difficulties being vanquished, his lessons will become agreeable and amusing.

I have endeavoured to insert among these definitions, a great number of moral principles, in order to prepare the mind of

of the child the better to understand the manner in which these principles are displayed in the dialogues and in the tale, so that these may form a course of moral instruction, to which the definitions may serve as an introduction, and the detached thoughts as a summary extract. Were children and youth taught to read in this manner, the good effects of their application to books would be astonishingly increased.

Here it may be remarked, that there is a vast number of words which most young people thirteen years old and even up to sixteen do not understand; but which might be explained so clearly as to be intelligible to a child but six years old; such, for example, as identification, energumeni, acephalous, adage, aphorism, gnome, gnomonics, hydrophobia, &c. &c.

It is strange that so much pains should be taken to teach children a variety of knowledge that often proves useless, while they are left in total ignorance of above half their own language. I have myself, like all other instructors of children, too long fallen into this error during their earliest infancy; although I did not suffer that neglect to extend to their more advanced ages: for I have written for the use of my pupils a collection, forming a tolerable sized volume, intitled *A New*

Glossary, or collection of words, not in common use, for young persons thirteen or fourteen years old ; at the end of which is a vocabulary of old Gaulish words extremely necessary for understanding the ancient French Authors.*

I am also of opinion, that what I have called *vivâ voce extracts* is a very useful invention ; and that this kind of exercise, if well conducted, will unfold the intellectual faculties of a child in a quick and surprising manner without fatigue, and will not only give him a habit of thinking accurately, but enable him to make written extracts in a very perfect manner as soon as he can write tolerably well. I have only given two examples of these *vivâ voce extracts*, to avoid needlessly increasing the size of the work : they will be found in the two first dialogues.

In the last, which is intitled *Children's Play*, will be found a plan of study which will be the more useful, as it is extremely easy, while its subject is of the highest importance, and as it will be found in fact to be mere children's play ; and will encrease the pleasure of their favourite amusement.

It is certainly a most essential part of the education of young persons that they should

* This work is at present in manuscript ; but I intend to print it : the arrangement is alphabetical.

should be instructed in every thing that regards the management of a family ; and if it be attended to in a proper manner, this branch of knowledge will be found by no means incompatible with the acquisition of talents and the cultivation of the mind ; a union, however, which is extremely rare. But as there is nothing of abstraction in this branch of knowledge, it may and ought to form a part of the studies of children ; and the form I have given to it will prevent it from interfering with any other study : for I have limited it to the hours of recreation ; and the pupil having constantly played the game in the manner I have proposed, and having learnt by it many other things which I have combined with it, will at twelve or thirteen years of age be an excellent housewife. This study being, as I have directed, pursued as an amusement under the inspection of a mother or governess, is free from the very great inconveniences of a long apprenticeship, as it were, passed in a kitchen, which can only take place at fourteen or fifteen years of age ; and which not only establishes a communication and familiarity with the servants, and is very prejudicial to young people, but consumes a very valuable portion of their time, which at that age

ought to be employed in a very different manner.

To the models of literary compositions, I have endeavoured to give sufficient variety, and to adapt them so as to improve both the heart and the mind. They consist of *morals, comparisons, and refutations**. These models will be particularly useful in the German schools, where the pupils are made to write their compositions in French, and where the subject is left to the choice of the scholars even while they are but children. In these schools, when the pupils have written a page of insignificant matter, their tutors do nothing more than correct a few of the phrases and the orthography. But even were these children taught composition in their native tongue, this mode of instruction would be very insufficient; and therefore still more so when confined to a foreign language. It seems scarcely conceivable that men should neglect the important and two-fold advantage of forming the minds of children while teaching them the art of writing, especially as it may be done without occupying more time, or making it a separate object of application.

To

* Besides these, I have a sketch of a whole volume of compositions for young people. This plan is perfectly new, and will appear together with my new Glossary.

To render this branch of study truly profitable in every point of view, the subjects ought to be chosen by the tutors till the age of fourteen or fifteen: for what choice of subjects or what plan of composition can a child of eight or nine years be supposed to form? Besides, he ought also, after he has written his exercise, to be shewn the manner in which he should have treated it, by letting him peruse the models, as will be fully explained in an advertisement prefixed to them. A similar explanation accompanies the new method for teaching children to draw.

It is proper I should observe that this volume is the result of a longer course of reflection and study than any of my former works.

It will be necessary to employ seven or eight months in teaching the pupil the definitions contained in this volume, provided he is an acute child, and about a year if very dull. The book itself may be then given him, and will be read to advantage *:

This very simple method is attended with a vast number of advantages; it increases

* He should at first be suffered to read it alone; after which he should read it through with his tutor, with whom he should read it again after an interval of some months.

creases the benefit of reading, makes the children fond of it, and accelerates the progress of their minds and the formation of their understanding. It gives them clear and accurate ideas of things, accustoms them to express themselves with elegance and precision.

It may be said that these lessons of definitions must be irksome to children, and that it will be difficult to make them attend to them sufficiently to derive any advantage from them ; but the contrary is the fact. All children have a strong desire to read alone : for it forms a kind of ~~æ~~ in their lives, which their pride, self-love, and curiosity combine to render extremely interesting. Hence, even the most inattentive and dullest children soon learn to read, although in fact, learning to read is very difficult and irksome. But the having an object in view, and a strong desire to accomplish it, removes every difficulty, and consequently excites their emulation and curiosity to attain an object in which they are naturally interested : and if they be but encouraged and not fatigued with lessons of too great a length, I repeat that these will be the most agreeable exercises they can practise at that tender age.

A very simple reflection will evince the advantage of my method. What should we

we think of a man who, wishing to learn any foreign language of which as yet he knows but a very small number of words, should sit down to read a book entirely through without once referring to his dictionary or asking an explanation of a single passage? It will readily be allowed that he could not derive much advantage from this mode of reading, although from his acquired knowledge and cultivated understanding he may often guess the sense of many words and phrases which a child would be unable to do. It may also be observed that the few words a child is acquainted with are merely those of familiar conversation and very different from the style and language of books; thus we constantly meet with female attendants and other servants who, though they speak foreign languages fluently and well, would be unable to give a tolerable explanation of a single page of a book written in those languages, though perhaps a book the most adapted to their genius were it translated into their own.

When a child has read the present volume in the manner pointed out, other books written for children may be put into his hands. But his tutor should always peruse them first, extract the words he may imagine are new to the pupil, and before suffering him to read the book teach him

him lessons of definition. This exercise should be continued throughout the period of education; because if a proper gradation is observed in the choice of books, the necessity for that preparation will continue*. But when the pupil is thirteen or fourteen years old, the definitions will become more interesting, because they will then be generally directed rather to things than words.

I know that it requires a degree of zeal and assiduity which few tutors and governesses possess, to pursue this plan to the extent I have pointed out; but even should they not carry it beyond the period of early infancy, still it will produce the most important and striking advantages to their pupils.

* In my new Glossary, my only object is to save the trouble of forming these definitions; for the same method must always be pursued; namely, that of teaching definitions first, but always without suffering them to be learnt by heart.

DEFINITIONS OF WORDS USED IN THE
FOLLOWING PAGES.

Definition is an explanation of the meaning of a word, or a description of any thing, by shewing what it is like and how it differs from it.

Dialogue is a conversation between two or more persons.

Piety is a religious disposition or the performance of our duty to God, by loving him and obeying his commandments. Filial piety is the duty we owe to our father and mother, grandfather, grandmother, &c. namely, to love and respect them, and to serve them to the utmost of our power.

Reverence and *veneration*, signify a high respect for those whose virtues and good actions deserve our admiration.

To *honor* any one, is to behave to him in a respectful manner.

Justice is nearly the same as equity or fairness. It consists in giving to every one what is his due, and acting towards them as we have a right to expect them to act towards us. Thus we ought never to do them harm, but on the contrary all the good we can. We should not be cross or

ill-natured to them, because we expect them to be kind and good-natured to us ; we should keep our promises to them because we expect them to keep theirs to us ; nor should we accuse them of faults they are not guilty of, because fairness, equity, and justice require that they should not act in that manner towards us.

Contempt is the despising persons or things that are mean and hurtful. But we ought not to despise them merely because they are not quite agreeable to us ; as for instance, because they are ugly.— Mean behaviour consists in little trick and artifices, such as telling lies and being deceitful, and is highly deserving of contempt.

Esteem is the opposite to contempt ; it is a kind of respect which we feel for those whose conduct we approve. We ought only to esteem those who are good and just.

Virtue is goodness, and consists in being just, sincere, grateful, kind, charitable, &c.

Vice is the contrary to virtue ; it consists in doing those things that are injurious to others.

Gratitude is a sense of duty to those who have done us benefits, accompanied with a desire to benefit them in return, especially to those who give us instruction. It is

is our duty to forgive their faults, to avoid speaking ill of them ; and, remembering all the kind things they have done for us, to endeavour to contribute to their happiness as much as possible.

Ingratitude is the contrary of gratitude. An ungrateful person is despised by every one. Every one avoids having any thing to do with him.

Reflection signifies thought, or the thinking for some time on one thing or subject. We say people speak without reflection or inconsiderately, both which signify thoughtlessly, when they say any thing that is not useful or necessary, or any thing that is uncivil and disagreeable, because we naturally suppose that had they reflected they would not have said it at all. We ought to reflect before we do any thing, as well as before we say any thing. To reflect or think a great deal, is the way to grow wise and to be *highly esteemed*.

Prudence consists in not acting or speaking without reflection.

To *importune*, is to be troublesome or to tease people by repeating the same question or request several times, or by frequently interrupting them when speaking to others.

Ridiculous signifies deserving to be laughed at. *Affectation*, or the pretending.

ing to be what we are not, is both ridiculous and contemptible.

Manufactory, a house, workshop, or other place where any thing is made, as needles, pins, ropes, &c.

Design signifies intention. It is also used to express the outline of a drawing.

Sentence is a number of words which together express some fact, convey information, or form a question; as, I have bought a nosegay; but if a part is omitted, as, I have bought a —, the sentence is incomplete, it is no sentence.

Specimen is a sample or pattern of any thing by which its appearance will be known. It is generally used for a sample of the productions of nature, or for an example of any one's talents in drawing, writing, writing, &c. as a small piece cut off from any kind of cloth is called a pattern, and a small quantity of any article offered for sale, a sample.

Metals are found in the earth generally mixed with other substances. The metals are six in number: namely, gold, silver, copper, tin, iron, and lead.

Journal is a book in which are written the incidents of each day. It is a French word, signifying daily. News-papers are called journals, because they are published daily.

Microscope

Microscope is a machine fitted with glasses, so as to magnify small objects and make them appear very large.

Polite signifies civil or studious of the convenience and pleasure of others.

To polish is to make smooth by rubbing.

Admiration signifies wonder combined with esteem: for those things which are wonderful, but not useful, are entitled to but little admiration. Thus, we admire a fine diamond chiefly for its beauty; but a cultivated mind will not admire it long, unless it appear to possess more important uses. Such a mind, however, will never cease to admire the works of God, because they are not only perfect, but each has some important use. We constantly admire the heavens, the stars, the fields, fountains, groves, and fruit trees; in a word, all the beauties that decorate the face of nature: for these are truly admirable. Fools admire persons who are richly dressed in gold and silver, pearls, diamonds, &c. but the wise admire good actions and virtuous conduct. They do not even admire talents when misemployed and separated from virtue: for vice is always the greatest of follies*.

Deformed

* When the definitions are long, the whole should first be read through, after which a part may be

Deformed signifies having a defect of shape; as for instance, a hump on the back; it is a misfortune, but not a fault. Deformed persons appear disagreeable at first sight; but if they are kind and worthy people, we soon forget this defect, and would prefer living with them to living with the most beautiful person in the world who is full of moral deformities, such as a bad temper, and other vices.

Calumniator is one who falsely speaks ill of another: it is one of the most hateful of crimes.

Crime is doing a great injury to any one by violating our duty or some established law.

Epilepsy is a disorder in which people are seized with fits and convulsions. This is also called the falling sickness, because persons affected with it are apt suddenly to fall down.

Humanity is compassion or sympathy for those who are afflicted with illness or misfortunes.

Absurd, strikingly contrary to reason or foolish.

Sublime, worthy of very great admiration and esteem.

Frivolous

be repeated, and the remainder on a subsequent day. Thus they may be divided into as many sentences as they contain questions.

Frivolous, trifling, unimportant, useless. Rational, sensible, worthy persons are never frivolous, or fond of frivolous objects.

Frivolous characters, or persons who are attached to frivolous objects, are generally contemptible.

Infirmity, an illness or weakness of considerable duration in some particular part of the body, as habitual lameness, deafness, &c.

Agriculture is the art or science of cultivating the earth, as sowing, planting, plowing, &c. this is the most useful of all the arts, and when combined with a cultivated mind, is highly honorable and praiseworthy.

Botany is the science of plants.

Ruined—to be ruined is to have lost our whole fortune. If we are not economical, (if we do not avoid unnecessary expences,) or if we are idle and careless, we may very soon be ruined by our own extravagance: or we may be ruined by unavoidable misfortune: and then, if we have no knowledge or talents, we may sink into poverty and indigence, and be destitute of food, clothes, and lodging; but with useful talents and a good character we may easily obtain all these comforts, and even again easily become rich.

Character. To have a good character is to be thought pious, good, virtuous,
and

and wise. It is impossible long to enjoy a good character without deserving it.

Poverty and *indigence* are nearly the same: poverty is the being poor; indigence is the wanting the necessaries of life. Those who have talents and industry, are secure from want; but still we ought equally to compassionate the poor, for not having had the advantage of a good education or acquired talents, and for not having learnt a trade: for this not being their fault, their ignorance becomes an additional motive to pity and relieve them.

Impression is the figure made by a seal: It also signifies an edition of a book, or the number of copies printed at one time. When applied to the mind, it signifies the idea or the feeling any thing causes in us.

Sacred; any thing sacred is that which deserves the highest respect and veneration. It is generally used in a religious sense.

Sacrifice originally meant a part of any one's flock, corn, or other property, offered to God upon an altar. It is now used for voluntarily destroying any thing or depriving ourselves of it, whether for the sake of some benefit to ourselves or to others. To be incapable of sacrificing our inclinations for our own advantage, is weak and cowardly; to be unwilling to do so for others, is selfish and vicious. To spend all our money on toys and refuse relief to the poor, is inhumane. We ought not to be gluttons, but should sacrifice

by Garrison
mind in which it seems to have no power of governing itself. We are liable to several kinds of such commotions or passions, as love, hatred, ambition, (or the desire of rising above others in the world *,) avarice, (or the love of money,) envy, &c. which last is the most degrading and contemptible of all. We are said to be in a passion when we suffer anger to subdue our reason.

Opinion is the judgment, decision, sentiment, notion, or persuasion of the mind. All these words applied to the mind, that is, to our thoughts, are nearly synonymous, that is, they signify nearly the same. Opinion implies want of proof; when proved, it becomes certainty or knowledge. To form a just opinion, we ought to be slow in our judgment, consult with the best informed persons we know, and reflect a great deal. We should not take up an opinion lightly, except in mere trifles.

Beneficence is the doing good to others. It is active charity, which properly signifies benevolence or general good-will—(though it is very commonly used for those small donations which are called alms).

* Dr. Johnson says ambition is, 1. the desire of preferment or honor; 2. the desire of any thing great or excellent. The author here speaks of *inordinate* ambition.—T.

alms). Beneficence therefore, when it does not spring from ostentation, but from benevolence, is superior to mere well-wishing.

Sensation is nearly the same as feeling or perception by means of the senses. A sensation is the feeling excited in the mind by what we see or think of, as the pleasure we feel at seeing a good action.

Poem, a metrical composition, that is, a story written in verse or lines of regular measure, that is, having a certain number of accented syllables disposed in a certain manner ; as,

All nature is but art unknown to thee,
All chance, direction which thou canst not see ;
All discord, harmony not understood,
All partial evil, universal good. POPE.

These lines are *rhymes*, or end alike ; those verses that do not rhyme are called *blank verse* ; as

Good name, in man or woman, dear my Lord,
Is the immediate jewel of their souls.
Who steals my purse, steals trash ; 'tis something,
 nothing ;
'T was mine, 'tis his, and has been slave to thou-
 sands.
But he that ~~lches~~ from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed. OTHELLO.

This book is written in prose.—*Transl.*

Siege.

Siege of a town, is the attempting to take it by force, that is, by means of soldiers and cannon. The most famous siege spoken of in history, is that of Troy in Phrygia, by the Greeks, who could not take the town till the siege had lasted ten years; after which it was taken and destroyed.

Principle signifies a truth or maxim from which we *begin* or set out in arguing or thinking, as the basis of our opinions and conduct. Religious principles are the principles founded in or relating to the belief of a God, and the expectation of future rewards and punishments. Virtuous principles are those founded in or relating to a desire of doing good to mankind in general, and to our friends and relations in particular, even should it cost us considerable sacrifices to serve them. To have good principles, and act according to them, we ought to reflect a great deal on what is just and right, and conformable to virtue and religion.

Humble, modest, not proud, arrogant, or assuming. Those who are proud, assuming, and arrogant, are more liable to be mortified (vexed) and humiliated (exposed to contempt by public reproof and contempt), than the humble.

Materials are the matter or substances of which any thing is made. Wood, stone,

stone, bricks, lime, &c. are the materials of which houses are built.

Sketch, a slight outline or rough draught of a drawing or painting. It is also applied to writing, as the sketch of a work is the first rough imperfect plan of it.

Savages, men who live in countries where they have few comforts or conveniences, and little knowledge of the arts, and can learn little or nothing by education. *Civilization* is the contrary to a savage life, and implies all the improvements of polished and refined manners. Most savages are cruel to their enemies; and hence the word savage is sometimes used for cruelty, or to represent wild, unrestrained anger.

Dwarf, one who, being at the age of a man or woman, continues as small as a child. A dwarf is the contrary to a *Giant*, which signifies nothing more than a man of extraordinary size (that is, a man uncommonly tall and big.)

Ostentation; to do anything through ostentation, is to do it for the sake of the outward show and appearance of some virtue, (or good quality,) in order to obtain fame (or applause). When this however is perceived to be the motive, it deprives us of all approbation both in the sight of God and man. A truly good heart cannot act from such a motive.

Luxury,

Luxury, unnecessary expence in superfluous pleasures and amusements, often of the most frivolous (or trifling) nature, as rich clothes, jewels, carriages, a great variety of dishes, &c. Those who have a great share of pride or are extravagantly fond of pleasure, and have but little understanding, are generally addicted to luxury.

Party, is a number of persons confederated (joined together) by agreeing in their opinions or designs, in opposition to some others confederated in a similar manner. *To form a party* is to induce people so to join with us or speak well of us, whether by means of money or interest. Those who so act are called *Partisans*. We ought to make friends and not partisans, which men only do through pride, ambition, or vanity, and the praise obtained by such unfair artifices is no proof of merit, but the contrary. True friends are only to be acquired by being virtuous. Those who love us for our merit alone, and without any artifice on our part, are not called partisans. Party also signifies a company of friends, a detachment of soldiers, or one of two opponents at law.

Character is the opinion those who know us form of us, and the description they give of us, as whether we are honest, virtuous,

virtuous, good-natured, &c. A bad character will prevent our succeeding in anything. A good character cannot be acquired without virtue. Reputation signifies a good character or the being esteemed and honored.

Hospitality is a disposition to receive strangers with kindness. It is a duty as well as a pleasure.

Ingenious signifies skilfully contrived or invented. An ingenious man is one that has genius or skill to invent, contrive, or write any thing new.

Laborious; a laborious undertaking is one that requires much labour. A laborious man is one that labours much. It is applied both to bodily and to mental labour, or intense thought and application.

Activity is the doing anything with promptitude (readiness). It is the contrary to indolence.

Colony, a number of persons going from one country or place to settle (or live) in another.

An *Exotic plant* is one that grows naturally in other countries, but not in our own originally. An *Indigenous plant* is one that grows naturally in our own country.

Revenge is the injuring those who have injured us. It is also used for the *desire* of the

the returning an injury, which is a violation of our duty and obedience to God, who commands us to return good for evil. Vengeance is the punishment of crimes by a superior power, generally not from motives of passion.

Resentment is a deep sense of injuries, or the feeling very angry at those who have injured us. But these religion commands us to forgive, that God may forgive us our sins (or faults).

A great mind is a mind that does not bestow on trifles more attention than they deserve, or suffer trifles to disturb its tranquillity or excite emotions of passion, but being equal to great objects, is chiefly employed about such. *A great mind* is always generous, and rising above revenge, confers benefits even on enemies. It does not seek after fortune or money, and displays fortitude and courage in all circumstances. To be said to have a great mind is, if true, the greatest of all praise.

Inconsistency is an opposition or contradiction between different parts of our conduct, between our conversation and our actions, or between our professions and our thoughts and feelings, which last is extremely base and contemptible; as when we speak as if we had a strong sense of our duty, but do not act so, and constantly violate it or do not serve those we love.

Moderation is the being free from all extremes, and more especially from inordinate ambition, or the desire of great riches and fortune, and the being satisfied with our condition. It is nearly allied to equanimity, or that evenness of mind, temper, and disposition which is neither elated nor depressed by external circumstances. It requires that we should consult our reason on all occasions, and never suffer passion and violence to conquer and draw us aside from virtue. Without moderation we cannot be prudent or virtuous.

Enthusiasm is eagerness and warmth in any pursuit. Religious enthusiasm signifies a vain belief of private revelation from God to ourselves, or a vain confidence of enjoying divine favour. We should only feel or indulge enthusiasm in the pursuit of virtue, in the discharge of our duty, or in serving our friends.

Intriguer is one who pursues an object by indirect or artful means and concealed plots and schemes.

Misanthropy is the hating all mankind, because we have been greatly deceived, disappointed, and injured by some individuals, and the shunning society, not thro' a taste for solitude and retirement, but through permanent ill-humour and disgust.

Pedantry a desire of showing our knowledge. All vanity is ridiculous, but this species of vanity is also irksome and disgusting.

A deep sense is a strong and lasting feeling.

Insipid signifies dull, unentertaining, tasteless.

Probity is uprightness, or strict and universal honesty in all things, small and great. It forbids our doing whatever we should be ashamed of, if told: it forbids our injuring any one, our accepting of profit or taking any advantage that is not perfectly fair, and requires us to restore everything confided to us, as money, letters, goods, &c. to fulfil all our promises and engagements, to pay our debts at the time agreed on, to keep our word and the secrets entrusted us, to obey the laws of our country, to avoid listening to the conversations of those who do not wish us to hear them, and to avoid reading letters we are not intended to see, which would be still more base and dishonourable if they belong to those at whose house we are received, or who are bestowing other favours on us. *Dishonesty* in respect to money is scarcely ever forgiven by mankind, or at least it is not forgotten: for no reliance is placed in those who have once shewn they are not uniformly honest.

Remorse is grief for having been guilty of crimes. No riches or grandeur can compensate it.

Delicacy of sentiment is a virtuous attention to the feelings of others so as to avoid giving them the slightest pain; it is the highest degree of politeness, and a virtue that will ensure the esteem and love of every one. As it regards ourselves, it is a similar refinement of feeling, and a strict and minute adherence to virtue even in appearances.

Absence of mind is inattention to what is saying or doing, as if we were really absent.

Frankness is the same as openness, ingenuousness, and freedom from reserve. It consists in not concealing the truth or our thoughts and sentiments.

DIALOGUE I.*

Between a mother and her daughter, a girl six or seven years old—both sitting at work.

Child.

WHAT o'clock is it, mamma?

Mother. Look at the dial.

Ch. It is four o'clock.

M. You see, my dear, you asked me a useless question, though it was agreed between us that you should never ask any but such as are either necessary or instructive.

Ch. I did not think of the clock.

M. Then you were not very desirous to know what a clock it is.

Ch. That is true, mamma, I only asked for the sake of speaking.

M. That

* It is an error in books for very young children, to mimic their style. They are incapable of considering this as a beauty in composition; the reader will therefore find but little more simplicity in the speeches of the child than in those of the mother. Neither ought to rise much above, or sink much below, pure and simple language.—T.

M. That is a bad habit and should be avoided.

Ch. Pray why, mamma?

M. Because, when we speak without reflection we are apt to say foolish things, which are at best useless, and frequently impertinent; as for instance, when your little brother yesterday asked a lady who came to see me, why her nose was so large and so red.

Ch. Ha! ha! ha! that was very impertinent indeed; but Paul is only four years old.

M. But you are six.

Ch. And therefore I did not ask impertinent questions, I only ask useless ones.

M. But you must leave off that also: for I must repeat to you, that those who speak without reflection, whether they be old or young, are apt to speak foolishly and impertinently, though they may not say what is quite so rude as the speech of your brother Paul.

Ch. Well, mamma, forgive me this time, and I will endeavour not to speak any more without reflection, and to ask none but useful questions.

M. But even this is not enough; we should only ask questions of those who take an interest in our welfare, and who are able to answer them satisfactorily: for instance, your maid Sophia loves you; but

but if you ask her questions about history or geography, she could not answer you—she could only say she is ignorant of these subjects, which perhaps she would be ashamed to confess; and thus the question would be at once useless, inconsiderate, and improper.

Ch. But suppose I had asked Mr. Merville a question in geography?

M. Mr. Merville understands geography perfectly well; but you have only seen him twice, and then he did not take any particular notice of you; nor has he any strong motive to feel an interest in your education.

Ch. That is true, mamma; and I think you say we ought only to ask questions of those who love us; and therefore I ought not to ask any of Mr. Merville; but if people are good-natured, I should think they would answer any question they are asked.

M. Certainly, and so would Mr. Merville: but he will only do it through politeness; we ought not to tax people's politeness too far, because if we do, we are unpolite ourselves. Whenever you ask me a useful question, I have great pleasure in answering it, as I love to give you information; but a stranger has not the same pleasure, and therefore your questions may be troublesome to him.

Ch. Well,

Ch. Well, mamma, I will remember it next time.

M. But this is not all. Even when you ask those who love you questions, you must watch a convenient opportunity, otherwise you will be very troublesome: for instance, when I have company with me, or am engaged in conversation, if you interrupted me with questions that are not absolutely necessary, it would be very troublesome, and very foolish.

Ch. Oh! certainly, mamma; I ought to keep all my questions till we are alone, as we are now.

M. Or if I were writing or reading, you ought not to interrupt me.

Ch. You will see, mamma, that I shall remember all you have told me.

M. Now then it is my turn to ask you a question. Do you know what it is to make an extract from a book?

Ch. Oh! yes, mamma, I always see you do it when you have been reading.

M. Well, and what is it I do?

Ch. Why, I fancy, mamma, you copy the book out.

M. That would be both tedious and useless, as I have the book itself.

Ch. And yet, mamma; I have seen you copy whole pages.

M. That may be; but I never copied out a whole book. Can you guess now what

what it is to make an extract from a book?

Ch. It must be copying part of it, but not the whole.

M. You are right; but for what purpose do you suppose I do it?

Ch. I do not know, mamma.

M. Try to find it out yourself: do you suppose I have not some reason for choosing the part I copy, or that I copy any part that comes first?

Ch. That is the way Sophia copies in order to learn to spell.

M. Yes, that is called copying, and not extracting. As I know how to spell, I do not copy for that purpose, but to extract; and do you think I do this without choosing the passage I copy?

Ch. No, mamma; I suppose you do choose it.

M. And how do I choose it?

Ch. I do not know.

M. But you know that I read the book before I copy any part of it, and in most books some parts please while others are less interesting, or even deserve our disapprobation.

Ch. Well, I suppose you copy the parts that please you.

M. And as I read none but good books, the parts that please me are very instructive.

Ch. Then I suppose you copy these instructive parts.

M. Just so: that is what is meant by making extracts; and now guess what is the use of it.

Ch. Not to forget those instructive things I suppose.

M. Certainly, because I can turn to them again, and read them over whenever I please in my extract-book; whereas it would be difficult to refer to them among a heap of large printed books; where perhaps I could not find the page I wanted without reading a volume.

Ch. When I can write, I will make extracts too.

M. It is impossible to read to advantage without doing so; but it is difficult to extract a book well.

Ch. Why so, mamma?

M. Because, first of all, you must know how to choose the parts you extract, and secondly, I do not always copy when I extract.

Ch. What do you then?

M. Instead of copying word for word, I often only take the sense, or only write the facts, leaving out a great many of the words.

Ch. I do not understand you, mamma.

M. Take this book and read this passage.

Ch. (reading)

Ch. (reading.) “A Swedish school-master, named Olaüs Wedel, being extremely poor, married a rich widow, who owed a good deal of money, and had two children by a former marriage. Wedel, who was a man of talents, and bore an excellent character, managed his wife's affairs with great skill, paid off all her debts, embarked in considerable undertakings, all which succeeded ; and thus considerably augmented the fortune of his wife, who was thereby enabled to purchase various estates and fine gardens, which Wedel cultivated himself. He loved the children of his wife as much as if they had been his own, took pleasure in instructing them, and gave them an excellent education. At the expiration of twenty-five years, his wife died ; when by the laws of the country, all her property belonged to the children of the former marriage, and Wedel was only allowed such a pension as would support him decently. But his wife's children said, that what Wedel had given them was infinitely more precious than riches themselves, and that they considered him as a father, and therefore left him the full enjoyment of the whole fortune for his life : nor would they even accept of pensions, because the instruction and talents they had received from Wedel enabled them

them to pursue a life of honourable industry and to obtain places, that would amply maintain them."—*Collection of remarkable Incidents from the History of Denmark, Norway, and Sweden.*

Ch. These were very good children, mamma, and very grateful.

M. Yes, my dear ; give me my writing case, and I will extract it.

Ch. Here it is, mamma.

M. (having written) Hark ye, my child, I will read you my extract: (*Reads*) "A poor Swedish schoolmaster, named Olaüs Wedel, married a rich widow, who however owed a great deal of money, and had two children by a former husband. Wedel settled the affairs of his wife, paid her debts, greatly encreased her fortune, and completely educated the children. After twenty-five years, the wife died. All the property now belonged to the children ; but in gratitude to their benefactor, they left Wedel in the full enjoyment of it for life, not even reserving the smallest pension for themselves, being determined to live on the produce of their own labour."

Ch. What you have written, mamma, is much shorter than what is in the book.

M. And yet you perceive I have inserted every thing that is essential, though I have omitted the least important words and

and things ; and this is what is called giving the sense of a story or a book, without copying it exactly ; in a word, it is called extracting.

Ch. I understand you, it is only the most important part that should be written.

M. And this most important part consists in instructive, affecting, or virtuous actions.

Ch. The most important part of what we have read, is the gratitude of the children.

M. Certainly ; because that is an affecting and virtuous action.

Ch. Now I know what it is to extract, and if I could but write, I could do it too.

M. Writing is unnecessary. You may do it without if you please.

Ch. What by dictating to somebody else, who would write for me ?

M. No ; in another way still :—by talking.

Ch. By talking ? that is droll.

M. Yes, by talking : for instance, we have just had a long conversation ; now do you try to remember the substance of it, and tell me ; and thus you will extract our conversation.

Ch. That will be very difficult.

M. Not at all ; for we both have memories to assist us.

Ch. You

Ch. You will help me then, my dear mamma?

M. Certainly, my dear.

Ch. What were we talking of at first?

M. We were talking of asking questions.

Ch. Oh! I remember.

M. What did I say about them?

Ch. That I ought not to speak without reflection;—that I should only ask necessary or useful questions—and that I should only ask them of those who love me, and who are able to answer them—and—

M. Very well, very well indeed.

Ch. And then that I must choose a proper time to ask questions, and not interrupt people when they are reading or talking.

M. Extremely well, indeed.

Ch. And after that we talked about extracts, and you told me, mamma, that extracting is—

M. Extracting is abridging, or relating in a few words, whether in writing or conversation*, the substance or most important

* This certainly is not the precise sense of extracting either in French or English; but the author introduces a new term, *extraits de vive voix*, or *viva voce extracts*: she seems therefore to have intended an innovation in the language which ought to be explained.—T.

portant part of what we have read or heard.

Ch. And then, mamma, you told me the story of Wedel.

M. What was the story about?

Ch. It was about the gratitude of the children he brought up ; and then, mamma, you told me to extract our conversation.

M. Which you have just done extremely well.

Ch. I am very glad of it, mamma ; pray let me extract all our conversations.

M. With all my heart.

Ch. It is very entertaining, and will make me listen with much more attention, that I may extract them the better.

M. Nothing can be so improving to your language, and in a very short time it will give you an habitual acuteness of mind.

Ch. And then, mamma, you can read me some little stories, and I will extract them immediately after.

M. It is a very good idea : we will begin to-morrow.

DIALOGUE II.

Sitting at Work as before.

Ch. Oh, mamma, I have broken my needle.

M. I will give you another, my dear, presently.

Ch. Pray, mamma, what are needles made of?

M. Try and guess, my dear.

Ch. I cannot guess, mamma.

M. You know all the metals?

Ch. Yes, mamma. I have specimens of them in the little box you gave me.

M. Well, are needles then made of wood, stone, marble—?

Ch. Oh, no! I know they are made of metal; but what metal is it?

M. Before you ask questions, always endeavour to guess what you want to know. You will find it very entertaining.

Ch. Well, let me see; a needle is made of some metal, not silver, for that is whiter; nor gold, for that is yellow; nor copper, for that too is of a different colour; well, mamma, it must be iron.

M. Very well.

Ch. But, mamma, iron is not so smooth, and besides it bends.

M. But

M. But it has been polished, and the metal prepared in a particular manner ; after which it is not called iron, but steel. Thus steel is iron made brittle, and can be polished much smoother than iron.

Ch. Then a needle is made of steel ; now, mamma, let me guess how it is made.

M. That is impossible ; but we will go some day to a manufactory, where you will see them made. It will be very amusing !

Ch. I should like to know how every thing is made that we use.

M. You are right ; for ignorance is disgraceful, but knowledge is highly entertaining and very honourable to those who possess it.

Ch. Pray, mamma, let me look at your needles.

M. There, my dear, take my needle-case.

Ch. Oh ! dear, what little ones these are ! how pretty and delicate they look ! the people who made them must surely be very clever !

M. Do you remember the little ivory chariot we saw at the fair, drawn by a flea that was fastened to it with a golden chain ?

Ch. Yes, mamma, it was very pretty indeed.

M. I have

M. I have read in a German book of a man, named Oswald Nerlinger, who made a cup of a pepper corn, in which were contained twelve hundred other cups.

Ch. Oh, dear mamma, how small these cups must have been.

M. But that is not all; the edge of each cup was gilt.

Ch. Oh! how I should have liked to see them!

M. You are right, my dear, in admiring what is skilful, and desiring to know how every thing is done; but there are many other things more worthy of your admiration; especially as these cups could not be very useful.

Ch. And pray, mamma, what are they?

M. (rising) I will explain some of them to you presently.

Ch. What do you want, mamma?

M. To get the microscope which papa brought up stairs this morning.

Ch. I am glad of it: for I like to look through the microscope.

M. This is an excellent one, and magnifies prodigiously. I will put the smallest of my needles into it; but see first how fine and small it is, and how smooth its polish. Now look at it through the glass. What do you see?

Ch. Oh dear, mamma, how large it looks, and how very rough!

M. And:

M. And does it not seem full of holes too?

Ch. Yes, mamma ; it looks like a great coarse bar of iron. How can it be?

M. All the roughness that you see really exists in the needle ; but our eyes are not formed to perceive it without the assistance of a glass.

Ch. The man who made it would be quite ashamed of it were he to look at it through the microscope.

M. Take away the needle, and I will put in something else.

Ch. And what is that, mamma ?

M. The sting of a bee.

Ch. Oh, how pretty and how small it is, and how smooth and shining it seems, though I know that through the microscope it will look as rough as possible !

M. There, I have put it in ; look at it.

Ch. (*looking*) Oh, how strange, mamma !

M. What is strange, my dear ?

Ch. It is magnified like the needle, but is not at all rough ; on the contrary, it is as smooth as before ; and though the needle seemed to have no point, this sting has a point as fine as a hair. How is this, mamma ?

M. Because he who made the sting is much more skilful than he who made the needle.

Ch. Who.

Ch. Who was that, mamma?

M. He that made the heavens, the stars, the earth, the trees, and every living creature.

Ch. Then God made it!

M. Certainly; did not God make the bees, and every other animal?

Ch. Yes, mamma.

M. Well, as God made the bees, he made this sting; and that is the reason it appears so much better workmanship than a needle; because a needle is made by a man. But let us go on with our microscope.—Here is a piece of very fine linen, put it under the glass—How does it look?

Ch. It looks like a great, coarse, ill-made, unequal net.

M. Look at this beautiful piece of lace, see what fine work it is.

Ch. Oh! this surely will be pretty even in the microscope; let me see.

M. Well, my dear.

Ch. Oh, how horrible—it looks as if it were made of great rough hairs, full of holes of different sizes, and all put together awry.

M. Because that too is the work of man.

Ch. Well, mamma,—now let us look at some work of God.

M. Do you know what this is?

Ch. Yes,

Ch. Yes, mamma ; it is the case of a silk worm.

M. See how fine and smooth the threads of which it is formed appear :—see if they will look rough and uneven through the microscope.

Ch. Oh, no ; they are as regular as can be ; the shell is quite smooth and shining, and the threads lie as regular as possible.

M. That too is the work of God. Let us look at something else.—What is here upon this paper ?

Ch. Little dots, and round spots made with ink.

M. And they all look perfectly round, do they not ?

Ch. Oh, yes, mamma, quite round.

M. They are made with the greatest care, but look at them through the microscope.

Ch. They are as irregular and as uneven as possible ; the edges are quite rough, and they are not at all round.

M. Take them away, and let us look at another work of God. Here is the wing of a butterfly, which you see is adorned with little round spots, put it under the glass.—What do you see ?

Ch. The same I saw without the glass, except, that it is much larger.

M. The spots then are as round as before, not misshapen and rough, like the ink spots.

Ch. Not

Ch. Not at all, mamma ; they are quite perfect.—Oh! how beautiful are the works of God !

M. They are therefore highly worthy of being studied.

Ch. Yes, mamma ; and I will always do as we have done now ; I will compare them with the works of men.

M. Then you will always find the works of men full of imperfections. But the wiser you grow, the more perfect will you find the works of God. This will convince you that God equally deserves our admiration and our love : and that men should be humble and modest, since they cannot make any thing perfectly beautiful, or perfectly regular, and their finest works are full of faults and imperfections.

I am now obliged to go out to pay a visit, but before we part, extract our conversation as you did yesterday.

Ch. With all my heart, mamma. It arose entirely from my breaking my needle ; and you told me that needles were made of steel, and that steel is iron made brittle ;—and then we looked at a very small needle through the microscope, where it appeared very rough, and without a point ; but the sting of a bee continued as smooth and as finely pointed as it was before. And then you explained to me the reason ; which was, that bees

and

and their stings are made by God, but needles by men.

M. Very well, my dear. And then we compared several works of God with those of men.

Ch. And the works of men always appeared full of defects, but the works of God perfect.

M. And what reflection did I make upon this?

Ch. That we ought to admire the works of God, and to be humble.

M. We also agreed that we ought to study the works of God and those of men, and then compare them together; and that this would be highly entertaining and amusing. But in order to study the works of men, we ought to see a great many manufactories, and learn to draw and paint, and many other things; and in order to study the works of God, it is necessary to learn botany and natural history.

Ch. Well, mamma, I will learn all these things.

M. I hope so, because you are attentive, and love instructive conversation. Good night, my dear child, you will be gone to bed before I return.

Ch. But you will come and kiss me when I am in bed, mamma.

M. I should be afraid of waking you.

Ch. Well,

Ch. Well, mamma, then I will kiss you and go to sleep again ;—but at what time shall we set off to-morrow morning for the country ?

M. At eight o'clock.

Ch. And shall we sleep at an inn ?

M. Yes, one night.

Ch. I am glad of that, for I never slept at an inn in my life.

DIALOGUE III.

In a Room at an Inn on the Road.

M. Go, my dear child, and tell your nursery maid, who is in the next room, to go down stairs and ask the landlady if any one lodges in the room under us : for I always ask that question when I arrive at an inn, especially if I sleep there.

Ch. And why so, mamma ?

M. I will tell you when you come back.

Ch. (returning) Mamma, Betty did not go down stairs, for she knows already that there is a sick lady in that room, who has been confined to her bed above a week.

M. I am sorry for it. Well, can you guess my reason for inquiring ?

Ch. No, mamma.

M. Consider a little, my dear child.

Ch. Perhaps

Ch. Perhaps you thought there might be some sick person there, and wished to know it; that we might not make a noise.

M. But even were the person who lodges there not ill, I would avoid making a noise, because travellers are sometimes much fatigued, and therefore go to bed very early. But consider how much more attention is due to a woman who is taken ill, and has been confined a week to her bed—What are you doing, my dear?

Ch. Taking off my shoes, mamma, that I may not make a noise.

M. You do right—I will take off mine also.

Ch. You say, mamma, that the wine at inns is bad and unwholesome. This sick woman perhaps has none, and you have two bottles—

M. I thank you for the hint. Go and tell Betty to carry them to the sick person's room, and give them to the nurse; go, my dear.

Ch. (*returning—after going out on tiptoe*) I have been so long, mamma, because I went down stairs with Betty. We tapped very gently at the door, and offered the wine to a woman who opened it; and though she refused it at first, we forced her to accept it: for she acknowledged her mistress had none, and wished for it very much.

M. But we that are well can easily do without it.

Ch. Or even if we drink the bad wine of the inn, it will give us pleasure to think that this poor woman has better. But pray, mamma, have you ever been ill at an Inn?

M. Yes, once, my dear, above two months, and I expected to have died.

Ch. And was any body lodged over your room?

M. No; but in the next chamber, which was only separated by a thin partition, were a young man and his wife, who were come to stay three months in the same town, and resided at the inn during the whole time.

Ch. But they did not disturb you with any noise, mamma?

M. Quite the contrary. They kept up a continual riot.

Ch. Is it possible?

M. And yet they knew I was very ill in the adjoining room, but they thought very little about me, and every morning as they rose, sang as loud as possible, and talked louder than any people I ever heard. As they went out however immediately after dinner to go to the play, and sup with their friends, I had some rest in the course of the day: but when they returned, which was always very late, often

in

in the middle of the night, the noise was renewed with so much violence, that I should have been very much incommoded by it, had I been in perfect health. But being so extremely ill, these continual shocks almost brought me to death's door.

Ch. Oh, dear mamma !

M. And at length I was removed almost in a dying state to another apartment.

Ch. These travellers were very naughty people.

M. They were giddy, thoughtless people, who acted without reflection.

Ch. But yet, if they had kind hearts they would be afraid of hurting you by their continual noise.

M. They were so much taken up with their pleasures, they did not even think about me. Had they known how much they injured me, perhaps they would not have been so inhuman ; but yet their thoughtlessness and inattention were the cause of my being so ill ; and had I died they would have been answerable to God for my death. Such are the consequences of acting without reflection, and of paying no regard to the situation and necessities of others.

Ch. How shocking !

M. Every one abhors murderers ; but it is possible to cause people's death by our thoughtlessness, as well as by our malice.

Ch. Surely these travellers were as bad as murderers, since they might have caused your death.

M. It is true, however they had no such intention; but they were equally blameworthy; because by a little attention and with a very little trouble, they might have prevented my illness; for the thoughtlessness and inattention that are injurious to our neighbours are highly vicious and criminal.

Thus if we unjustly give pain, or treat people with injustice, we may thereby injure their health, and at length even cause their death.

Ch. Then we ought to be very careful how we behave.

M. Yes, a husband, by behaving ill to his wife, may cause her to die of a broken heart; and naughty disobedient children are such an affliction to their parents, that—

Ch. Oh! say no more, mamma—I will always be good, and obedient, and attentive.

M. I know you will, my dear, because you are humble and kind hearted; and therefore, instead of shortening my life, you will contribute to my happiness and comfort. Go on, ~~my~~ dear child, and be always good, and humble, and attentive; accustom yourself in all things; to sacrifice

ifice your pleasures to others, and to restrain and deprive yourself of things you may wish for, if you can thereby contribute to the health or satisfaction even of indifferent persons : for by this you will acquire a habit of humanity, which you would otherwise very frequently violate. I must tell you also that calumniators may sometimes prove murderers.

Ch. Certainly ; because the stories they tell may give people great pain and vexation.

M. And this destroys health, and consequently shortens life.

Ch. But every one that is good and is not thoughtless, must surely hate calumny.

M. What you say is perfectly just ; for none but the wicked, the ignorant, or the thoughtless, can be calumniators.

DIALOGUE IV.

Walking in a Garden.

M. WHAT is the matter, my dear ; you seem quite melancholy ?

Ch. I am thinking of the death of Mrs. Leary.

M. You

M. You scarcely knew her, you have only seen her twice.

Ch. Yes, mamma, but I saw her last night in perfect health and spirits; and this morning all at once she is dead.

M. That is called sudden death, and is very common. I have seen several people die in this manner. I was once present in a large circle of company, who were playing at cards; when a lady *, who appeared in high health and spirits and had been talking and laughing with great gaiety, suddenly sank upon her cards. She was asked what she looked at so attentively, but she made no answer—for she was dead!

Ch. Oh! dear mamma, how sad.

M. A gentleman of my acquaintance died nearly in the same manner †. He was dressing to go out; and having called for water to wash his hands, fell down dead as he was wiping them!

Ch. Oh! dear, how dreadful.

M. Why so?

Ch. Dear mamma, when one thinks that everybody else may die in the same manner, and so one may lose all one's friends—

M. That

* The Marquise de Polignac.

† The Marquis de Conflans.

M. That is a very sad thought indeed; and yet death is nothing more than absence.

Ch. Absence! but when people die we never see them more.

M. It is true we do not see them in this world; but we shall all meet again in heaven if we are good; and then we shall never part any more: for we shall live for ever and be always happy. This thought should prevent us from being afraid of death; though I confess it is very natural to be afflicted at losing those we love; but even then, we ought to console ourselves by reflecting that we shall meet again.

Ch. That is true, mamma; and yet I should be frightened were I to see any one die, even that I do not know.

M. As for me, I am only frightened at seeing those die whose conduct in life has been vicious. Death is terrible to the wicked, because God will punish them; but those who have always been good and virtuous, I consider as happy when they die, because they will go to heaven and enjoy endless happiness.

Ch. Then, mamma, if we are good we ought to wish to die.

M. By no means, we ought not to wish for anything that is contrary to the will of God. As long as he permits us to live, we ought only to study to make the best use

use of our lives ; that is, to benefit every one we can, and to do all the good in our power : for the more good we do to mankind, the more happy we shall be after death : hence we should wish to live as long as possible, that we may still add to the number of our good actions : but at the same time we ought not to fear death : for we ought to submit to the will of God in all things.

Ch. I have heard, mamma, of people killing themselves, and have been told it is a crime.

M. Certainly, a great crime ; it is deferring one's relations and friends, and refusing to discharge the duties we owe to them and to mankind in general ; it is also acting contrary to the will of God, who would have granted us a longer life.

Ch. Those who commit this crime then do not love God.

M. No ; for it is a violation of the piety we owe him.

Ch. Then why do people kill themselves ?

M. Because they have not the courage to bear misfortunes with patience. Besides such people cannot be virtuous ; and therefore have no consolation under misfortunes : whereas the virtuous endure them with fortitude and resignation to the will of God, knowing he will reward them for their patience in another life.

DIALOGUE V.

Ch. Do you know, mamma, that poor Betty Dobson is not to go live with the lady who promised to hire her to be her servant?

M. Yes; but she is coming to live with me, though I do not want a servant at present; because the poor girl could not get a place. I would have taken her indeed, were it only through compassion; but I thought it my duty, because one of my family was the cause of her misfortune.

Ch. And who was that, mamma?

M. Sophy.

Ch. How did it happen?

M. You know Betty came here for a few days, six weeks ago, to do some work for me.

Ch. Yes, mamma.

M. And you remember that one day, as she was at work, she was taken ill with convulsions, and fainted away.

Ch. Yes, mamma, and Sophy went and told every body she had an epilepsy; and I remember, mamma, you scolded Sophy for saying so.

M. And do you remember the reason why I scolded her?

Ch. Yes, mamma, you said that as she was no physician, she might be mistaken, as there are other nervous disorders which resemble the epilepsy. You told her too that she ought to have informed you of her opinion in private, and not to have told every body; because Betty's being supposed to have the epilepsy might prevent her getting a place, though she had not that disorder.

M. You see now that I was right; since the lady refuses to take her, merely because what Sophy said has been repeated to her.

Ch. But the doctor, who has since seen her faint away again in the same way, says it is not that disorder.

M. True; nor has she ever had it.

Ch. Well, then, the physician should tell the lady so.

M. He *has* told her; but she was prejudiced before, and is still of opinion, notwithstanding all that has been said, that the first attack was the epilepsy. Sophy also went to her to explain the mistake, and assure her the fault was her own; but all was in vain. This shews, my dear, that is very easy to injure people without intending it; but afterwards when we perceive and repent of our error, it is very difficult and often impossible to repair the evil we have done.

Ch. But

Ch. But Sophy is a good girl, mamma.

M. Yes, but she is very young, and should she not correct her faults, will be a very dangerous and injurious neighbour: for though she has naturally a good heart, she is too thoughtless, and a sad gossip.

Ch. What is a gossip, mamma?

M. One who prattles and talks a great deal about other people, and things that do not concern them; and repeats every thing she hears, very often with additions and exaggerations. Thus they do a great deal of mischief, and very often injure people without knowing or intending it.

Ch. Then it is a very bad thing to be a gossip.

M. Quite contemptible. They often make people quarrel without sufficient reason, and without foreseeing that they shall do so. People do not easily perceive whether a gossip acts from ignorance, ill-will, mere idleness of mind, or a habit of perpetually talking. They are therefore hated as well as despised.

Ch. Well, mamma, I will endeavour to talk little.

M. That is a much better habit. And to prevent your falling into so odious a vice, I will give you some rules for your conduct in this respect. First, you should never talk of yourself except to your dearest friends, that is to say, to two or three

people.

people at most, and to them only when you want to ask their advice. Secondly, never relate the stories you hear of what other people do, though you may relate anything you read that is instructive and interesting. But you must never talk even to your friends of what happens in other families, or of what you have seen or heard. The third rule is, that you should never ask questions about other people's affairs, or what is done in other families; and if any one talks of them to you, make them no answer.

Ch. But if I only talk of myself, I cannot injure any body.

M. No; but talking of ourselves generally arises from vanity, and gives us a habit of trifling conversation, which will at length make gossips of us.

DIALOGUE VI.

Ch. PRAY, mamma, what is fortitude?

M. In women, my dear, it is little more than patience and resignation to the will of God.

Ch. How so, mamma?

M. Because, as we know every thing that happens is conformable to his will,

we

we patiently submit to it : for complaints and lamentations will not relieve our misfortunes. For instance, if we have the head-ache, much complaining will not cure us ; if therefore we have fortitude or patience, we bear it in silence. Fortitude also makes us humane and kind to others, for it disposes us to assist the unfortunate without regretting the loss of what we give away, and to attend on the sick without fear of catching their disorders. It will even induce us to injure our own health, in order to do good to others.—Thus, you perceive, fortitude is a most important virtue.

Ch. And are those who have not fortitude destitute of these good qualities ?

M. Certainly ; and yet the want of fortitude generally arises from a bad education. I have known women who seemed very cowardly, and who notwithstanding had a great deal of humanity. But then they were cowardly on trifling, and courageous on more important, occasions.

Ch. But Harriet always screams twice whenever it thunders ; first when it lightens, and afterwards when she hears the thunder-clap ; and then she hides her face between her knees.

M. But Harriet is only four years old : if she knew better, she would not do so ; because

because screaming or hiding her face cannot prevent the thunder or lightning ; all these useless actions are ridiculous and absurd.

DIALOGUE VII.

Ch. THE book you gave me, mamma, is very amusing. I love reading dearly.

M. I am glad of it. Reading is the most useful of all amusements, provided you only read good books.

Ch. Are not all books good that instruct us ?

M. Yes ; every book that makes us wiser and better, and teaches us how to conduct ourselves ; but it is not sufficient to love them and read them with pleasure, we must follow the good advice they contain. Do you remember this when you read ?

Ch. Not always, mamma.

M. Then you might as well not read at all. You must endeavour, my dear, to acquire a very excellent habit, by which you will improve very much and very fast ; I mean that you should resolve to practise whenever you can, and that immediately.

if

if possible, all the virtuous actions you read of.

Ch. Yes, mamma, I will.

M. That is the way to improve by reading: for what is the use of admiring a good action if we do not imitate it? The wicked themselves admire virtue: for all men esteem what is universally beneficial, but such men admire it without practising it.

Ch. Well, mamma, I will not only admire good actions, but practise them as much as I can. I read yesterday of a child who thought of a very pretty way of doing good to a poor woman.

M. Tell me that story?

Ch. It was a little girl, whose name was Jenny, who had a great many presents at Christmas and on her birth-day, of toys, dolls, and pieces of gauze and silk to make new dresses for them, when the first should be worn out; but on a sudden she became so careful, that she surprized every one. (You will know the reason presently.) She had so many play-things, and many of them alike, that she put some of them by, and did not play with them at all. Besides this she took the greatest care not to break or spoil any of those she played with, but was always making new clothes for her dolls; and when Christmas or her birth-day were come, she had no play-things

things at all, excepting a few little things that were broken or spoiled. But do you know, mamma, what she did with them? that is the most charming part of the story.

M. Well, what did she do?

Ch. She gave them to a poor old woman who gained her livelihood by selling them; always taking care to give away the new ones that were like those she had kept locked up. The good woman having sold the play-things, waited patiently for others till Christmas, when Jenny gave her some more, putting her old dolls in the new dresses she had made: and as they were very pretty and had new clothes on, the poor woman sold them for a very good price.

M. But the dolls were old, were they not?

Ch. Yes, mamma, but in their new clothes they seemed quite new.

M. Then their foreheads, cheeks, arms, and noses, were not broken, I suppose.

Ch. Oh, mamma, I understand you. You mean that I always break the noses of my dolls.

M. And then you lose most of the pieces of your work, and spoil or destroy the rest.

Ch. Because I did not think of doing as Jenny has done.

M. But

M. But to return to your story, I agree with you that it was a charming idea.—This Jenny will certainly make a very amiable woman, since she begins so young to be clever, industrious, careful, and charitable *.

Ch. Mamma, I should like to imitate this good action, and for that purpose will be very careful. I will not lose anything, nor break the noses of my dolls.

M. I do not doubt it, because you are a good child; and as you intend to devote your play-things to good actions, you will not spoil them.

Ch. Oh! I will take so much care of them!—But then, mamma, you must find me out some poor woman to help.

M. I will take care of that; and as I would wish to contribute towards this good action, if people do not give you two play-things of a fort, I will give you some money to carry to the poor woman, and besides some of my own work for her to sell; some pincushions, little housewives,

* I knew a society of young ladies at Berlin, who for several months devoted all their leisure time to dressing a great number of dolls, which they afterwards sold, giving the profits to some orphan children, whom they thus extricated from the greatest misery. Ingenious industry becomes the sublimest of pursuits, when thus employed in alleviating misfortune.

wives, and straw mats ; and besides I will often help to work for your dolls : for nothing can be childish or trifling that relieves the poor.

Ch. When shall we begin, mamma ?

M. To-day if you please.

Ch. But, alas ! I have no doll that I can dress, for they are all broken.

M. Then I will send and buy two without clothes, and we will dress them.

Ch. Dear mamma, how good you are.

M. You will now perceive how blame-worthy it is to be careless and thoughtless, and lose and break everything, since the very things you destroy might support a number of poor people, as Jenny's old play-things procured this poor woman bread.

Ch. But you, mamma, lose nothing ; not even your old gloves, and the seals of the letters you receive.

M. The old gloves are sold to people who make glue of them, and the seals, together with those given me by my friends, make two or three sacks full at the end of the year. I give them all to a poor woman who tells me she gets above 20*l.* a-year by them. Thus if in a town like Paris or London, five hundred persons did the same, it would form a charitable fund of 500*l.* a-year, without costing any one a single farthing.

Ch. Now

Ch. Now I know all this, mamma, I will take care not to lose even a pin.

M. And you promise always to make the same use of what you read as we talked of, that is, to imitate whatever you admire, as you will now this story of Jenny.

Ch. Oh yes, mamma.

M. And when you are a little older, you must also endeavour to think of good actions yourself. I know a person who made a rule of reflecting for half an hour every morning, when she rose, on the good actions she might have it in her power to perform during the day, and often very charming ideas that were totally new occurred to her.

Ch. I will endeavour to accustom myself to do that also.

M. You will do very well, and I assure you, you will find a great pleasure in it. I advise you also to reflect on it sometimes when you are taking a walk.

Ch. Yes, mamma, I will think on it from this day.

DIALOGUE VIII.

M. WELL, did you endeavour as you walked yesterday to think of some good action?

Ch. Yes, mamma, I reflected a great deal, and invented a great many things, but I had a great deal of difficulty.

M. How so?

Ch. Because, at first I only thought of things that a child could not do: for either I was too little to do what I thought of, or not strong enough, or too ignorant; and this made me envy grown up people, who are very happy in being able to do much good, while poor little children cannot.

M. Every one, however, must be happy who does as much as she can. But tell me all your thoughts on this subject, for I am very much interested in them.

Ch. Well, mamma, as soon as I set out to walk, I began to reflect and said to myself, I have no money, I have nothing to give away, and therefore must not think of giving presents; I must think of some other good action, and then several ideas came into my head; but as I told you before, they were not in the power of a child; and

and this made me quite melancholy, and I did not know what to think of. But just at this time as we came out of the wood, and were going to walk on the banks of the river, we saw a little girl with a basket on her back full of branches of trees, and holding in her hand a basket full of large stones she had been gathering by the river side. I asked her, what she intended to do with them? and she told me she was going to lay them down all the way from the bridge to her mother's door, which was at the extremity of the village; because in rainy weather the road was extremely muddy and bad, and so she wished to make a road for her mother to walk on. Upon this I offered to carry the basket for her, as she was very much fatigued with the load she had on her back. The basket was too heavy; so Fanny, who with us, carried it; and by way of contributing my share, I carried two of the stones. In this manner we accompanied the little girl home, and assisted her to lay down the stones: but it will require twenty or thirty more baskets full to finish the road, and so I thought I would every morning, when I went a walking, gather stones in a little basket, and as I returned lay them down to finish the road.

M. That is a very good thought, but it will take a great many journeys to perform.

Ch. I

Ch. I know it will not be finished in a day, but I will go on till I have done; it will at least save the little girl some trouble.

M. I am glad you are so thoughtful.

Ch. Another thought came into my head too, mamma; it was to sow some seeds of useful plants in the country, or to plant some trees; cherry-trees, for instance, for that is very easy.

M. I have done so very often, and it is very charming amusement at your age: for if, as I hope, you will live to be ninety years old, you will by that time have adorned the earth with a whole forest of fruit trees, and a great many fields of flowers.

Ch. And these are good actions, mamma: for trees are very useful. They give shade as well as fruit, and furnish us with firewood to warm us, and for many other uses; and plants are useful for medicine.

M. And for many other purposes. Some of them furnish us with many beautiful colours; others are good to eat; and some feed the herds and flocks giving us milk, and butcher's meat; how happy then will you be when you are ninety years old, and think of the consequences of these good actions!

Ch. Yes, mamma; and for that reason I should wish to live a long time.

M. Then

M. Then you perceive how blameworthy are they who kill themselves ; since by continuing to live they might do so much good, and perform such innumerable good actions without even giving any thing away, or depriving themselves of a single enjoyment.

Ch. Well, mamma, I will throw away no more seeds nor cherry-stones.

M. We should neither lose nor waste any thing, nor neglect a single opportunity of doing good.

Ch. I thought too, mamma, of going every day, if you will permit me, to read to Mrs. Herbert, who cannot go out of her room, because she is bed-ridden : for I know you often read religious books to her.

M. That you may do ; and I will give you books to read to her. She will be the more thankful for the attention, as the idea is your own, for there is much less merit in acting well when it arises from the advice of others, than when it is the dictate of your own mind.

Ch. In future then, mamma, I will always reflect alone on what good I can do.

M. That is the way to be truly good and amiable.

Ch. And I will begin to sow and plant to-morrow.

M. But

M. But what will you sow?

Ch. Oh, all the seeds I can get.

M. That would be giving yourself useless trouble, unless you know how and when to sow; it is an art you must learn.

Ch. Can I do nothing useful then without learning something first?

M. No; and therefore it is that ignorance is disgraceful: for it deprives us of almost every opportunity of being useful to our fellow-creatures.

Ch. I am sorry for it. Then I cannot begin to sow so soon?

M. Goto-morrow and ask the gardener, and he will tell you what you may sow and plant at this season of the year, and teach you how you must proceed: and so by learning a little every morning, you may soon begin. Meanwhile you will be learning agriculture, which is the most amusing and the most useful of all the arts.

Ch. Oh! I will go and learn of him to-morrow morning, mamma, for I have a great desire of knowledge that I may become useful to others.

M. It depends on yourself alone, therefore lose no time nor omit any opportunity of learning any thing. Thus in time you will have real knowledge.

DIALOGUE IX.

Ch. What is renown, mamma? I read this expression in an almanac.

M. It means to be much spoken of, and with great respect on account of some good actions we have done, and which are known to the world.

Ch. And what is a hero?

M. A man who has acquired renown by his courageous actions.

Ch. Renown then is a fine thing?

M. Yes; it is desirable to be esteemed by men for the good actions the world know us to have performed; but it is still better to have performed good actions in secret; for they are more pleasing to God.

Ch. Then it is easy to be renowned; for we have only to do good, and tell every body of it.

M. By no means; for to acquire renown, we must be esteemed. But one who boasts of the good he does, is despised and contemned; and whatever good actions he may perform, he is supposed to have acted for no other end: and therefore, instead of acquiring renown, he will only be ridiculed for his vanity and ostentation.

Ch. That is very just, mamma. I perceive, then, that we ought only to do good

actions from goodness of heart, and afterwards these actions are found out by chance.

M. It generally happens so, sooner or later, both with good and bad actions: for such is the will of God; that the virtuous may be rewarded with renown, and the wicked covered with shame.

Ch. Excepting to you and pappa, then, from whom I ought to conceal nothing, I will not speak of any good actions I may do; but there are some good actions one cannot conceal.

M. Certainly: but if it be impossible to perform them secretly, we cannot be accused of vanity; and then we acquire renown by them. Remember, therefore, that without virtue and modesty it cannot be acquired, and that although it is a fine thing to be renowned, it is infinitely better our actions should spring entirely from the goodness of our hearts.

DIALOGUE X.

Ch. MAMMA, you told me we ought only to esteem what is useful to others: I can understand that it is useful to learn to read, or to be acquainted with history and geography,

geography, and many other sciences ; but I learn several things which seem to me quite useless.

M. And what are they ?

Ch. Drawing, music, and dancing.

M. It is true that as these things improve neither your mind nor your heart, they are less important than reading or history : and therefore you employ much less time upon them. They are, in fact, merely agreeable accomplishments, but yet not wholly useless.

Ch. How so, mamma ?

M. We cannot always be reading, writing, or pursuing other serious employments ; and to grown up persons drawing and music are the most amusing recreations. They are their play-work. But drawing is also very useful in a great many kinds of needle-work, and especially in embroidery. Besides, drawing and painting, when carried to perfection, are by no means trifling arts. In botany, which is a very useful and entertaining science, painting is necessary to the representation of flowers : and history-painters commemorate not only virtuous actions, but the heroes who perform them. Landscape-painters contribute to enforce domestic virtues : for they remind the inhabitants of gilded palaces, that peace and happiness belong to rural retirement, and that

the amusements of the country alone never cloy us. In short, these agreeable accomplishments are very pleasing in company, where they afford us a variety of entertainment; and it is by no means useless to give pleasure to our families and friends: besides, as we know not the events of futurity, and may have the misfortune to lose all our property, these talents may then become highly useful to us; for it is very praiseworthy to live by our own industry: and those who have no fortune may live independently (or without being supported by others) if they are skilled in music or drawing. You know that several of the French emigrants have lost all their property, yet those who possess these talents have been able to subsist comfortably. Some of them give lessons in various accomplishments; others have obtained lucrative employments; and others have lived by their writings and other works; while those who were ignorant and destitute of talents, have fallen into the lowest poverty and indigence.

Ch. But would not knowledge alone be sufficient to maintain them?

M. In many cases it might: but it is more difficult, and requires a longer time to acquire reputation and renown for science, than to publish our accomplishments, which are soon talked of. It demands some

some days to shew a vast extent of reading and of science; whereas we can prove in a quarter of an hour that we can paint well or play upon the harp: and when we are in want of money, these talents will procure it immediately. But if we unite these accomplishments with extensive knowledge, we are then possessed of all possible resources.

Ch. Well, mamma, I will learn to draw and play the harp as fast as I can, since you have shewn me how very useful they may be.

M. Tell me, my dear, when we go out to take a long walk, do we not take precautions in case it should turn out bad weather?

Ch. Yes, mamma; we carry umbrellas, cloaks, and sometimes provisions.

M. Well, that is what we call *prudence*; and such ought to be our conduct in life. As in fine weather, we say, it may possibly rain, or turn out cold; and therefore take with us what will be useful in that case; so, though we be rich at present, we know not that we always shall be so; and therefore prudence bids us acquire such talents as will secure us from poverty.

Ch. Surely all this is very useful, mamma; but what is the use of dancing?

M. Dancing.

M. Dancing is of use for the preservation and improvement of our health: for it is surely very useful to be in good health and spirits; and these advantages depend on temperance, exercise, and a good temper.

Ch. What! does a good temper make people in good health?

M. Can you doubt it; since we have already said, that grief and vexation destroys it, and may kill people? If we are continually peevish and ill-humoured; cry for trifles, and are always discontented; we must surely be very unhappy, and suffer a great deal of grief and vexation.

Ch. That is true.

M. Well, these vexations are extremely injurious to the health, and are the cause of very sad disorders: you perceive, therefore, that you cannot enjoy perfect health, or be beloved by every body, unless you get rid of all these faults.

DIALOGUE XI.

Children's Play.

M. WHICH of all the amusements you play at are you most fond of?

Ch. I am most entertained with playing at *madame*.

M. You

M. You are right ; it is the prettiest of all games ; so much so, that it is imitated by grown up people, and is their favourite amusement.

Ch. How so, mamma ?

M. Plays, of which we are so fond, are nothing else than a game at *madame*.

Ch. Indeed ! mamma.

M. Certainly ! what do you do when you play at *madame* ?

Ch. We take other names than our own, and suppose ourselves to be other persons : I am the mother, Harriet is my daughter, and my little brother is an errand-boy.

M. Very well ; that is just the same as a play ; for there people take supposed names, and represent imaginary characters.

Ch. But a play is much finer than a game at *madame*.

M. Not at all, if the game be well played.

Ch. You are joking, mamma.

M. No ; I assure you I know nothing more agreeable or ingenious than this game, if people know how to play it well.

Ch. Then, mamma, why did you not teach us how to play it properly ?

M. Because you were too young.

Ch. (laughing.) Too young to play at *madame* !

M. Yes ;

M. Yes ; it is a very amusing game ; but to play it properly, one of the persons should know how to write and calculate (or cypher.)

Ch. I cannot write well yet, mamma ; but Sally, who is eight years and a half old, can write and cypher very well.

M. Then she shall be the cook, and I will teach you all the rules of the game.

Ch. On, dear mamma ! I am quite impatient to know them ! — but I shall still be the mother, shall I not ?

M. Yes, my dear ; but if you could write, that would be still better.

Ch. I shall do that soon, mamma.

M. You should also be able to calculate ; but I will help you.

Ch. Oh, how good you are, mamma ! but do explain the game to me.

M. First of all, then, there must be a mother or mistress of the family.

Ch. That is I.

M. And the dolls are the children.

Ch. My doll and Sally's are my children.

M. When there are little boys, they are the masters and servants ; but these are not necessary.

Ch. We have an errand-boy.

M. It is a pity he is not older ; else he might be the master to teach history or geography.

Ch. Yes,

Ch. Yes, mamma, it is a great pity ; for that must be charming : but he goes our errands.

M. And then you must have a cook.

Ch. Oh ! we are all cooks.

M. One of you, however, must be called cook.

Ch. That must be Sally.

M. These are all the characters that are necessary.

Ch. But how is it played ?

M. Does not the play consist in imitating what happens in a family ?

Ch. Yes, mamma.

M. Then, to play it well, you must imitate every thing that is done exactly.

Ch. Well, that is just what we do.

M. But you do it very imperfectly. I will tell you how I have seen it played by some very clever children, between ten and twelve years old. They begin by supposing it to be morning ; and the mistress having just risen, calls her cook, who may be either a girl or a boy, if he can write and calculate.

Ch. Well, mamma, ours will be a girl.

M. Then the cook brings her book of house-expences, and reads the accounts of the day before.

Ch. She makes believe to read, don't she ?

M. By no means : she reads a real account, which contains the particulars of a dinner for five or six persons, and then of the supper, with the price of every article.

Ch. What ! the price of the meat, the vegetables, and the fruit ?

M. Yes ; all set down as in real accounts.

Ch. But Sally does not know these prices.

M. At first she will enquire them of the nursery maid, and make up the account with her assistance ; afterwards she will do it alone ; and this the more easily, as she will keep the book in which the prices are set down, and can refer to it.

Ch. And when she has read her accounts — ?

M. You will examine every article, and see if any thing is charged too high.

Ch. Then I must know the prices also.

M. Certainly : but that will be very easy ; for I will give you a list of them.

Ch. Oh ! I will learn it all by heart.

M. At first it will be sufficient to know the chief articles ; as, for instance, the price of a quartern loaf, butter, butcher's meat, sugar, coffee, &c. which you will learn in a single day, and the rest soon after ; especially as the cook's accounts will continually remind you of them.

Ch. And

Ch. And when I have examined the accounts——?

M. You will try if they are cast up right.

Ch. That I cannot do, mamma.

M. When I am present I will cast them up for you; and if not, you will make believe to do so.

Ch. I shall be ashamed not to be able to cast them up myself.

M. Then you must learn to cypher, and you will soon be able to do it.—After that, you will order the dinner and supper.

Ch. Oh, that will be very droll!

M. The more so, as you will help the cook to dress the dinner, and this will be something more than making believe: for you will dress it in reality, and eat it as a luncheon, or for supper, according to the time when you are playing.

Ch. That will be delightful: but if I order meat, we shall not be able to dress beef or chickens.

M. No; you must indeed order meat or fish enough for a good dinner, and then make believe to dress them with the fish and chickens among your play-things; but you may make soup and omelets, and boil greens, and make custards and pastry in reality.

Ch. Custards.

Ch. Custards and pastry! but we do not know how.

M. But Jane, who will always be present at your play, will teach you; and I will supply you with utensils, which, tho' not so large as those in my kitchen, will be twice the size of yours.

Ch. Oh, mamma, if we could but make coffee!

M. Well, that you shall do sometimes: but instead of coffee you shall have barley: for you know, when it is burnt, it has the same colour and taste as coffee.

Ch. Oh, yes, just the same.

M. You will roast it yourselves, and shall have a little mill to grind it, and then you will boil it like coffee.

Ch. Oh, how droll it will be!

M. But it will be still more amusing to wash for your dolls once a fortnight; for which purpose you shall have a little washing tub that will hold every thing that belongs to your dolls.

Ch. Oh, that will be the most amusing of all!

M. At first the servants will shew you how to do it, and afterwards you may do it by yourselves, and then you will iron their linen with little box-irons made on purpose.

Ch. Oh dear, how pretty that will be!

M. The

M. The servants too shall shew you how to starch and iron the cambrick.

Ch. Well, mamma, I will make no more gowns of gauze and silk for my dolls, that I may have the more to wash.

M. But to return to our game.—When you have ordered the dinner, you must pay the cook's account.

Ch. But I have no money!

M. I will get you some counters and mock money, and plenty of change.

Ch. Oh, that will be charming!

M. Yes; I have told you, nothing is so charming as this game, when it is well played.

Ch. But I shall not know how to pay the account.

M. That will not be difficult; for Jane will assist you at first, and you will soon learn it.

Ch. And when I have paid it, what then?

M. A tradesman or woman will be introduced to you with samples of cloths and stuffs, and other things, of which you must know the price, in order to bargain with them.

Ch. Then you must give me a list of the prices of these things too.

M. Yes; I will take care of that.

Ch. But who will be the tradeswoman?

M. Jane or Sally: for the same person may act several parts: and after this your child

child will be brought you to dress, and you will give her some lessons, or a master will instruct her in your presence. For this purpose I will buy you some little maps, which you will like very much; they are so small and so pretty.

Ch. Oh, that will be delightful!—What! real maps?

M. Yes, my dear; and upon these maps you will point out with a pin all the principal places, and give her just such a lesson as you receive yourself.

Ch. And when I have given her these lessons, what then?

M. Then you will get the dinner ready with the assistance of the cook, and under Jane's direction; and then you will sit down to table, and after dinner receive company.

Ch. Oh, that we do already! Sally is a lady that comes to see me; and Harriet my daughter.

M. Yes; but you do this very ill; for you do not pay your visitors the usual compliments; and you do not attend your company to the door: you are not polite enough; in short, you do not imitate all you see me do when I receive company.

Ch. Well, mamma, I will take more notice, and imitate every thing you do.

M. By way of variety, you will sometimes suppose you are travelling, and that

that you are at an inn in a foreign country ; in France, for example ; and, as you speak French, you will talk in that language to the landlady, and pay in French money.

Ch. But we have none.

M. I will procure that too, if you are really desirous to play the game well.

Ch. Yes, mamma, I will play it as you have just told me : for, now I know the true way, I shall find no pleasure in playing it as we did before.

M. I will give you, besides the money I talked of, some real French coins, and a small collection of other foreign money, which I will explain to you, that you may be able the better to play at these travelling parties.

Ch. And that will be useful one day, when we travel in reality : for then I shall know all the different coins.

M. That is very true, though I did not think of it.

Ch. And many other things we learn in playing this game will also be of use to us when we grow up.

M. And does not that make it still more pleasant ? and is it not very delightful thus to learn while you are amusing yourself at play ? but, *à-propos*, you have something else to learn which is also very amusing.

Ch. What

Ch. What is that, mamma?

M. To nurse your doll when she is ill.

Ch. I can do that already. When she has a cold I give her barley-water and milk, and make her some syrup.

M. That is not all. A good mother should know the properties of every thing we eat; for instance, what is wholesome or unwholesome, heating or cooling, so as to prescribe a proper regimen, suited to the state of health of her children. All this you may learn very easily, by asking me proper questions, at dinner, when we have no company.

Ch. Well, mamma, I will begin to-day.

M. You ought also to know the qualities of dried herbs: for which purpose I will give you a small collection of them, with their names written on each packet. You ought, indeed, to know every drug that is used in medicine; because, when a physician has prescribed, the mistress of the family should examine the drugs that are sent, in order to see that the apothecary has made no mistake. You know my little medicine chest, my dear?

Ch. Yes, mamma.

M. Well, I will give you a small one like it.

Ch. For my doll?

M. Yes, for your doll?

Ch. And with real drugs in it?

M. Yes;

M. Yes ; with specimens of all kinds of drugs.

Ch. And with a little pestle and mortar, and little scales ?

M. Certainly.

Ch. Oh dear, what a pretty play-thing ! When shall I have it ?

M. As soon as you know all the dried herbs and their properties : for you cannot learn every thing at once.

Ch. Oh ! I shall soon know them, I will study very hard.

M. What ! for the sake of the little medicine chest ?

Ch. Yes, mamma.

M. Indeed it is the prettiest little toy in the world. It contains the nicest little boxes you can imagine, beautiful little bottles, and a little printed book neatly bound that explains it all.

Ch. What ! is it made already ?

M. Yes ; and is to be found in all the toy-shops in some countries.

Ch. Oh ! that I could see it !

M. I will send for one : also for a little collection of coins, a medicine chest, a doll's herbal, and a little Atlas ; they are all sold in all the toy-shops abroad, and I hope will soon be sold here.

Ch. What ! are there herbals too for dolls ?

M. Yes

M. Yes ; and they contain engravings of plants, which in some of them are coloured. They are very small, and serve to give lessons to the dolls.

Ch. Oh ! if I could but have one !

M. You will first have the herbs ; then a little case of drugs ; and when you know these perfectly well, I will give you the doll's herbal ; and after that, many other very pretty play things, such as a little laboratory, and many others.

Ch. A little laboratory !

M. Yes ; it will contain all the utensils used in the science called chymistry.

Ch. How good people are to make so many pretty play-things for little children.

M. As for me, I think men have never yet employed themselves sufficiently on their account.

THE CHILDREN'S ISLAND,**A TRUE STORY.**

COUNT SULINSKI, a Polish nobleman, who, in 1774, (the date of the commencement of this story,) lived together with his family on his estate, a few leagues from Warsaw, was the happiest of mankind. Sprung from the most worthy parents, he had received an excellent education, but owed his fortune entirely to his virtues, his talents, and the good character he enjoyed. He had never in the course of his life omitted an opportunity of doing good, or of acquiring knowledge; and as he united to these advantages many pleasing accomplishments, he had many warm and sincere friends. As he was extremely obliging and modest he had no enemies, nor did any one view his good fortune with envy. Happy both as a husband and a father, he passed the whole year in the country, with a wife who was worthy of his affection, and four lovely children. It is remarkable that his two sons, named Casimir,

mir and Sigismund, who were at this time nine years old, were twins, as were also the two daughters, Matilda and Rosalba, who were a year younger. These four children, lived together in perfect harmony ; and their attention to their various pursuits, and the amiableness of their dispositions, were a source of constant happiness and delight to their parents. Casimir, in particular, possessed an extraordinary understanding for his age, for which he was indebted to his fondness for reading, from which he derived the greatest advantage, owing to his great attention, the good choice of books put into his hands, and reflecting much afterwards on what he had read, which also formed the subject of his conversation with his parents. He imitated, as much as possible, every thing he admired in these books, and frequently reflected on them so much as even to improve on the ideas they contained. Besides the regular studies to which he applied, he chose other objects of pursuit for himself, from which, though they merely formed his amusement, he derived very considerable instruction : thus he learnt for his recreation all the handicraft trades of the village ; he made little osier baskets, he learnt the business of a joiner, a turner, a potter, and a weaver ; he could bottom rush chairs, and made two very complete and

and very pretty little sets of crockery for his sisters. He was also well acquainted with husbandry, and was a very good gardener. Sigismund, who was less attentive to his book and reflected less, was not equally clever, but loved his brother tenderly. He often asked his advice, and benefited by it, and assisted him to the best of his power in all his inventions and undertakings.— The two sisters had a great deal of sensibility, and the mildness of their dispositions, their amiable manners, and their pleasing accomplishments, rendered them highly interesting. They spoke French as well as if it were their own language, wrote very prettily, and knew something of geography and music ; they calculated very well for their age ; could sow, spin, and knit, and do many other species of needle work, besides which the play of *Madame* had taught them several other things, such as cookery, pastry, washing, ironing, and to know all kinds of drugs ; for to these girls you are indebted for the present improvements on that game. This interesting family were perfectly happy. The children never had the least quarrel ; and as they were very attentive, well-behaved, and good tempered, they were beloved by their parents, their masters, and all the servants ; and every one took part in their play, and endeavoured to procure them new

new amusements: thus they were continually receiving presents, and for them were invented the prettiest play-things now sold in England, France, and Germany.

Such was the situation of this family in the beginning of the winter of 1774, which was extremely severe throughout Europe; and especially in Poland, where, on the count's estate, the want of wood and turf was so great, that great numbers were entirely deprived of fire. In this extremity the count, to alleviate the peasantry on his estate, determined to sacrifice a very fine wood, which had hitherto been the chief scene of the amusements of his family. It formed a part of his park and pleasure grounds, which were very extensive, and covered a charming island surrounded by a small river, full of excellent fish. This island comprised eighteen acres of land, and the trees were uncommonly large and tall. The children were particularly fond of it; and in summer they played and amused themselves there with little *fêtes champêtres*; they could not therefore help feeling great concern at the loss of this beautiful wood, under the shade of which they had passed so many happy moments. "My children," said the count, "I hope this frivolous sorrow will be converted into pleasure and rejoicing,

joicing, when you know the use for which I intend these trees you so much regret. I have not yet told you of it; but you shall know it presently; come and walk with me." Upon this the count took his children to the village, where having entered the first house they came to, they found no fire in it, and the poor family suffering the greatest misery through the rigor of the season. The count, who had ordered his servants to follow him with some rugs and ordinary furs, distributed some of them to the poor peasants; saying, "Be comforted, my friends, and you shall soon have fire-wood." At these words the children guessing their father's intention, exclaimed all together, "Oh, pappa! we will not grieve for the wood any more;" and when they left the house, the count said to the father of the family, and to his son, a youth about twenty years old, "Take your axes, and follow me;" they immediately obeyed; and the count went to all the cottages in the village, acting in a similar manner and collecting all the men, whom he ordered to bring their axes with them; and then proceeding to the island, thus addressed them: "My friends," said he, "this wood, which was planted by my ancestors, has been the scene of my pleasures for forty years past; but it never was so instrumental to my happiness

piners as this day, since it will now furnish all your families with comfort and joy. It is yours ; cut it down ; my servants will help you, and I myself will join in in the work ; you shall have carts, and all my horses shall be employed in carrying the wood to your houses." Upon these words, a general acclamation expressed the gratitude of all their feelings. Casimir sprang to his father's neck, crying, " Oh, papa, how happy you are ! " The count now invited the peasants to begin the work, but they all continued motionless, not one of them would raise his axe : and it was in vain that the count urged them to begin. " No, my lord, said a venerable old man, we can never persuade ourselves to cut down a wood you are so fond of, and which is the favourite walk of your children." At these words the old man wept, and all the peasants sympathized in his tenderness. " Well, pappa !" cried Casimir, " let my brother and I begin and cut it down ourselves ; we are not strong enough to fell a large tree, but we will cut down the two young poplars we planted : for they will at least make a few fag-gots." As he said this, Casimir took an axe, Sigismund did the same, and the poplars were soon down. The count and all his servants followed their example, and the wood re-echoed with their strokes :

ftrokes : and the count having again exhorted the peasants to work, they at length consented to assist. Thus before sun-set a great part of the wood was cut down and carried to the families who were in the greatest need of it ; the rest felt relief in the hope of soon receiving their share, and retired to rest happy and rejoicing ; but none enjoyed sweeter repose than the count himself, who was the author of this beneficent action, and who had made so many people happy.

The next day the work was resumed with the same ardour, and in a short time the island was quite cleared of every tree, except an elm, which was covered with inscriptions, and had been planted at the birth of the count. This tree was considered as sacred an universally respected ; but excepting that, not a shrub was left. The island being thus stript of its ornaments, the count one morning went there with his two sons, and seating himself on the stump of an oak, cast his eyes around, and said, " My children, what impression does the clearing of this wood make upon you ? " — " It is very singular," answered Casimir : " for in general nothing looks so melancholy as a wood newly cut down ; and besides I was very fond of the pleasant shade it afforded ; and yet I never beheld this place with so much pleasure, even in

the spring of the year, as I do now."—

" Such," replied the count, " is the power of virtue, which is equally charming and irresistible. Virtue alone can enliven and embellish the most melancholy and displeasing objects, and even communicates to them an inexpressible charm."—

" That is true," said Sigismund; " with how much pleasure, mamma and my sisters, as weell as my brother and myself, passed two whole mornings in gathering sticks and branches, and heaping them together to make faggots; and yet this is far from amusing, and fatigued them very much as they are not accustomed to it." " My children," said the count,

" never forget these pure and heartfelt pleasures, the only ones really deserving the name, or that can be remembered with satisfaction and delight. In all circumstances of life, the enjoyments arising from virtue will amply reward us for every sacrifice they cost us; which if we ever feel unwilling to submit to as too severe, we may be assured our apprehensions deceive us. Let us therefore never hesitate willingly and generously to perform that which reason, duty, and humanity prescribe to us: for we shall always find a reward in the very effort we make, and even the privation we submit to." A few days after this conversation, Casimir tormed.

ed an extraordinary project, which he immediately communicated to his brother and sisters. He was at that time reading Robinson Crusoe, and this gave birth to an idea of an amusement founded on his shipwreck, that might continue for several years. Having reflected some time on this project, the children communicated it to their parents, who approved of it; and in consequence of their consent, they obtained entire possession of *the children's island*. It was agreed they should begin this amusement in the following spring, and that Casimir should represent, with some alterations requisite for the pleasure of this little society, the shipwreck of Robinson Crusoe on a desert island, and his patience, industry, and activity in that situation.

Though the month of May was expected with the utmost impatience, the winter passed away very agreeably. In the midst of all their recreations, the children talked of nothing but their island, which became an inexhaustible subject of interesting conversation, each of them endeavouring to think of something new; so that their plan was daily improved and enriched: besides which they had many preparations to make and none of these was neglected.

At length on the first of May, the period agreed on, they rose with the greatest joy

before day-light, and having dressed and breakfasted with the greatest haste, embarked on board a large old gondola which had been used as a pleasure boat for fifteen years. On this occasion, it was of course called a ship, and the tranquil river an unknown sea. The crew consisted of the four children, the count and countess, the tutor, and a carpenter's apprentice boy. The latter was a lad fifteen years old, named Gillet, who was very clever and robust, though scarcely taller than Casimir. Such was the party that were to be shipwrecked on this desert island, where it was previously agreed that the children alone, including Gillet, should work, and that the grown-up persons should only be spectators. All the family had now got out to sea; for this was the language they used, though they were but upon a small river. The count and the tutor rowed, while Casimir, who acted the part of Robinson Crusoe, was always consulting the compass; when on a sudden, very fortunately for their plan, a strong wind sprung up, and every one exclaimed, "Oh what a dreadful storm! Oh we shall be lost! we shall be lost!" At these words the countess pretended to faint away, as did Matilda and Rosalba, and during the confusion, they got ashore on the island, and all cried out, "We are wrecked! we are wrecked!" — "My Children," said

said the count gravely to his sons, “ Save your sisters, and I will take charge of your mother ; and you, abbé, addressing himself to the tutor, get upon a plank and take care of yourself.” The count now carried the countess in his arms, Casimir and Sigismund took their sisters on their backs ; and the abbé got across a plank, which he held in his hand and dragged ashore. Thus being all landed, they placed the women on the turf, who now began to recover from their fright, and they all embraced, repeatedly exclaiming, “ We are saved ! we are saved !” Though this scene was extremely well acted, Gillet performed his part still better. It being presently perceived that he was missing, “ Oh heavens,” cried Casimir, “ what is become of poor Gillet ? surely he has perished in this dreadful storm.” As he uttered these words, Gillet was seen *struggling with the waves* ; that is to say walking quietly through the river which was so shallow in this part as to reach to but little above his waist. “ Oh, let us fly to save him,” cried the count ; “ let us throw out a rope to him.” They did so, and Gillet fastened it about his waist and was dragged ashore, where the green-sward extended to the water’s edge ; the whole company now surrounded Gillet, and congratulated him on having escaped so

so great a danger. They then made a tour round the island ; and determined to make a bower to afford shelter to the party. The island had been previously provided with branches of trees and pieces of wood for this purpose, which the children immediately began to execute, and worked with great ardour during the whole time appointed for their recreation. This play, which, as we shall see, continued several years, was renewed on the following days, the hours allowed for recreation being always spent upon the island. When the count and countess could not go, the abbé and a maid servant went in their stead, who though they did not work themselves, often assisted the young labourers with hints and observations. The day when the arbour was finished, was a day of great rejoicing. It was erected by the side of the elm, which was the only tree that remained on the island, its height being proportionate to that of the labourers : for grown-up persons could not stand in it upright. It was however pretty large, and might hold a table for six covers. Casimir proposed to dine there. "With a great deal of pleasure," replied the count, "but you have neither table cloth, knives and forks, plates, nor seats ; when you have made all these, and furnished your hut like Robinson Crusoe, we

we will come and dine with you."—"But where," replied Casimir, "shall we find materials for all these things?"—"You know," said the count, "that Crusoe found a stock of useful things in the hull of the ship that was wrecked on the island; and thus you will find in the gondola all that you can want for these works; such carpenter's tools, those of turners and basket makers, a loom, potter's utensils, and in short, every thing but what these are to make."—"But, pappa," answered Casimir, "we cannot make pottery without an oven."—"And are you not at liberty to make one in your island?" replied the count.—"I know not," replied the son, "how to make an oven; but I will go and learn, and in the meanwhile we will make the other things." Thus their labours were renewed with indefatigable ardour; and Matilda and Rosalba undertook to make cloth. All they had to do was to make a large coarse table cloth; and Casimir set up the loom and began the work. Gillet and he made seven wooden stools, his brother osier baskets, and Casimir engaged to make two straw bottom chairs; besides which by way of resting himself from his more laborious works he amused himself with cutting wooden forks and spoons. All these works advanced rapidly; but the pottery

pottery puzzled him most. Gillet advised him to get his father's mason's son, a boy of the same age as Gillet, and very clever in his business. This advice was adopted, and the lad brought to the island. He was dressed as a savage; and as he suddenly passed before the hut, Casimir seized him and named him Friday, as Robinson Crusoe did the savage he met with on his island. Friday undertook to build an oven, which, with the assistance of Casimir, Sigismund, and Gillet, was soon completed; and Casimir began to make pottery. His first attempts were unsuccessful. But instead of being discouraged, he went to the potter of the village for new instructions; and being now more perfect succeeded in making a few plates, some cups, and two or three pots. All these works employed them till September: when they began to prepare for the dinner, which it was determined Matilda and Rosalba should themselves manage in the island. In consequence of this, a cow and some chickens were brought there a few days before; and as the children were desirous of doing everything themselves, they had learnt to milk the cow, and thus made butter and cream. They had also new-laid eggs, and made bread and cakes; but as all this was not sufficient for a dinner they had recourse

recourse to shooting and fishing: for Casimir and his brother, desirous of imitating Robinson in all things, went a shooting in the island two or three times a month, and fired very well for boys of their age. On the morning of the day appointed for the dinner, they went a shooting, and brought home three birds, after which they fished and had exceeding good sport. Their sisters, to whom they carried the produce, with no assistance but that of Gillet, who seemed to understand every thing, prepared an excellent dinner, which they set out in the arbour. Having done this, they stood before the table, full of admiration at the reflection that it was all their own work. This pleasure still increased when the delightful moment of sitting down to dinner arrived, and the count, the countess, the abbé, and two neighbours, who were invited to partake of it, were continually admiring and praising the surprising productions of the young children. Gillet and Friday also took their seats, and ate with a very hearty appetite and great gaiety. The children seemed transported with joy. They were delighted at drinking out of coarse cups of their own manufacture, and to them their coarse yellow table cloth, their wooden forks and spoons, and earthenware plates, seemed the most elegant and

charming ornaments they had ever seen, though they were generally accustomed to eat off plate and the finest porcelain. " My dear children," said the count, " I am not at all surprised at the satisfaction you feel: for it is perfectly natural. You now enjoy the pleasure arising from your own industry and labour: a pleasure which, when I give a dinner to my friends, I cannot experience: for I must be very foolish to derive any self applause from possessing fine porcelain which I have only bought, or seeing ragouts upon my table that are prepared by my cook, and from all which I can derive no merit whatever. But it is very right and just to rejoice in the produce of our own labour, perseverance, intelligence, and skill. Always therefore love industry: for the resources and enjoyments it supplies are equally pleasing and honourable."

Success encreased the ardour of the children, who now felt an eager desire to build a cottage instead of their bower, the foliage of which was now entirely dried. To this the count consented, on condition that Friday's father should superintend this new work, though without assisting in its progres. The children themselves formed the plan of the cottage, which was to contain four rooms, and to have a little garden, cow-house, and poultry-yard.—

This

This work, which employed the remainder of the autumn, the winter, the spring and part of the summer, was completed in July 1775 ; when although the house was unfurnished and destitute of windows and locks, they breakfasted and dined in it, and were so charmed with it, that they would willingly have slept there. Meanwhile the locks and the glass puzzled them much : for none of the inhabitants of the island knew either of these trades. Casimir, however, soon learnt that of a glazier ; but they could not find a boy thro'out the village that was a locksmith ; and therefore it was necessary to seek one at Warsaw. At length, after a great deal of difficulty, the abbé one day declared he had found a very good locksmith, who would prove the least of all the inhabitants of the island, as he was but three feet and an inch high. On hearing this, they were greatly rejoiced : for they expected to see a child seven years old ; but when the abbé brought his little locksmith, he surprised them still more by his diminutive appearance ; for he was a dwarf : but although he had a beard and a strong voice, the abbé insisted he was a child : and thus, in consequence of his small stature, he was admitted into this little society, to which he became a useful accession.

cession. Micao (for that was his name) was very clever and very strong, and was the best creature in the world. Meanwhile, Matilda and Rosalba represented, that as they had the care of the cow and the poultry-yard, and the conduct of the house, and besides were to work on some of the furniture, they also ought to have assistants as well as their brothers. Two little girls therefore were procured for them, both very poor. Betsey Philpot, a wool-carder's daughter, was thirteen years old, and Nanette, a taylor's daughter, a year younger. Thus the island had nine inhabitants, including the dwarf. In the month of October the cottage was furnished with locks and windows; and during the following winter all their hours of recreation were employed in furnishing the house. It was determined that Micao, Gillet, and Friday should actually inhabit the cottage, and live on the produce of the cow, chickens, fishing, and shooting; Gillet and Friday were placed under the direction of the dwarf, who was thirty years old, and whom they obeyed as if he were viceroy of the island. Beds now became necessary for these three islanders; and therefore with the assistance of Betsey Philpot the carder's daughter, three good mattresses and as many palliasses were made. Casimir, Sigismund, and the other

other boys made wooden bedsteads ; and Matilda, Rosalba, and their two young companions the sheets. Things were in this situation in the month of April 1776, when Casimir received a letter from Warsaw to the following effect :

“ SIR,

“ I am informed you have an island, where you receive dwarfs and industrious children, who can work at some trade ; I am twelve years old, and the son of a taylor ; and as I have been very desirous, during the last eighteen months, to be received on your island, I have attended so closely to business that I can now make a coat and waistcoat tolerably well, and I may even venture to add a pair of breeches. Besides this, I am pretty well versed in the business of a tinman, which I learnt by way of amusement of my uncle, who is our neighbour. I have a twin-sister, who can sew, spin, and knit very well ; and we can both manufacture coarse-cloth and a kind of common serge, which used to be made at my father’s house, and of which our clothes were then made. We have had the misfortune to lose our father two months ago, and as we are poor orphans, they want to send us to the hospital,

hospital, which gives us a great deal of uneasiness ; and therefore I apply to you, sir, to receive us in your island : for I would on no account be separated from my sister, without whom I could never be happy. In receiving us, you will do a good action, and I assure you we shall work with the greatest alacrity from morning till night. This letter is my own hand-writing, and I can also cypher.

“ I forgot to say, that my sister and I can make candles without moulds, and that we made all that were used in my father’s family—

I am, with great respect,
Your humble servant,
PETER LOWSTEIN.”

Casimir was quite delighted with this letter ; but when he shewed it to his brother and sisters, he observed that Peter should not have addressed it to him alone, as the island belonged jointly to them all. “ My dear Casimir,” said Sigismund, “ we are not jealous of this distinction, which indeed is but fair ; since the idea originally sprang from you, and we are indebted to you for the possession of the island ; and therefore we ought to consider you as its sovereign.”—“ By no means,” replied Casimir, “ I should be a usurper if I did not

not maintain the most perfect equality between us, for our father gave it to us all jointly."—"In that case," said Rosalba, "we must build a small house for our little girls; your comrades have a place to lodge in, but our companions are obliged to go the village and sleep in a barn: for you know how poor they are."—

"But, sister," interrupted Matilda, "they are too young to live in a house by themselves. Gillet and Friday are under the conduct of Micao, who, notwithstanding his smallness, is a man and has a beard."

"Well," replied Rosalba, "we also must look out for a female dwarf thirty years old to take care of our little girls, and have an equal authority in the island with Micao." This idea pleased them all extremely. But where were they to find such a dwarf? Rosalba, who was not easily embarrassed, declared, the abbe, who had procured the other other dwarf, would easily find one for them; and therefore it was determined, that in case the count should approve these plans, Peter Lowstein and his sister should not come till the new cottage should be built, and a female dwarf found: but that in the mean time they should give a small salary to Peter and his sister, leaving them still at Warsaw to improve themselves in their respective trades. Sigismund observed,

that

that to have all the necessary trades in the island, they must look for a little boy who could make wooden shoes, and proposed a lad ten years old, named Matthews, who could make shoes, and was nephew to a shoe-maker in the village ; adding, that he might be sent to Warsaw to learn to make leather shoes, and should come to the island with Peter Lowstein, his sister, and the dwarf. This proposal was agreed to : but Rosalba, who was very attentive to maintain equality, remarked, that then the number of little girls would not be equal to that of the boys ; and therefore proposed an orphan thirteen years old, named Clara, who was very clever and intelligent, and extremely well versed in all household business, could wash, make excellent cheeses, and very pretty narrow laces. The justice of this proposal was acknowledged, and Clara unanimously accepted. After this conversation they went to the count and countess, and told them what they had agreed on ; which being approved, an answer was sent the same day to Peter Lowstein, and the little shoemaker was sent to Warsaw. The abbé also undertook to find a female dwarf, and they began to prepare every thing for building a new cottage three hundred paces from the first. Meanwhile they proceeded with their manufactures.

factures of pottery, baskets, furniture, and house utensils, that they might by degrees be provided with every thing necessary for their new habitation.

The countess, who privately did a great many good actions, had taken care of the education of a little child abandoned by her parents, and now at a place two leagues distant from the castle. At the time the island was given to the children, this little girl was six years old; and the countess then sent her to Warsaw, where she learned to make coarse nets. In the month of October 1776, this child, whose name was Elmunda, was eight years and a half old. She now read very well, had a sweet and agreeable countenance, had a pleasing manner of behaviour, shewed a great deal of sensibility, and made thread and nets extremely well. The countess now sent for her, introduced her to her children, and proposed that she should be received in the island, which of course was granted. Elmunda was received with great kindness by the children, who were very much pleased with her, and gave her a great many presents; and the countess said, she would keep her at the castle till the cottage was ready. Every one eagerly contributed their share to the education of Elmunda. Matilda and Rosalba taught her to sew, and the countess to embroider
and

and work tapestry ; and Elmunda, who was intelligent and docile, improved surprisingly under their care. Casimir and Sigismund did not forget to remark, that this new recruit gave them a right to have another male companion. "That is just," said the count ; " and I will supply you with one ; he is a very fine lad, and I will tell you his story, which is known only to your mother and myself. But that you may understand the tale, I must first inform you of several particulars you are not acquainted with ; for you are now old enough to be entrusted with all our secrets.

" You know, my dears, how happy your mother and I are ; but true and lasting happiness are never the effect of chance ; reason and virtue alone can produce it. I will therefore explain to you the causes of the constant happiness we enjoy. My relations had determined upon my marrying, not your mother, but her eldest sister, who, being provided for by an uncle, had a much larger fortune. As soon as this was agreed on, I was conducted to the estate of count Lanosky her father, where we passed two months together. The young ladies were perfectly well educated : the eldest sister, whom I was to marry, was the most celebrated beauty in the country ; her person was equally

equally interesting, agreeable, and handsome ; she was very clever and accomplished, and had a great deal of sensibility and many other excellent qualities ; but I soon perceived that though she was no coquette, her attention was too much engrossed by adorning her person, and that she placed too great a value on the most frivolous of all qualifications, that of beauty. I therefore inferred that she might become less pleasing afterwards, as her temper and disposition might grow worse ; and that at least she would be fond of company, dissipation, and expences, that were merely calculated to gratify vanity ; and therefore that it would be necessary I should either oppose her inclination, or sacrifice mine to hers : hence I apprehended we should not be happy together. Almeria, her sister, was less beautiful, but to me far more attractive, as she united more dignity and softness in her person, and was far superior to her sister in knowledge and intellectual acquirements. In her conversation, which was always interesting and solid, there was an inexpressible charm, and the more we communicated, the more desire I felt to improve myself in every virtue. Thus in proportion as I advanced, I valued her more and more, till I felt a conviction that Almeria was the only person in the world

world with whom I could be happy ; nor was I deceived : for as my attachment to her sprang from a well-founded esteem and admiration, time, instead of weakening it, has only increased its strength. I declared my sentiments to my relations, who, being very worthy people, approved my choice, and obtained for me the hand of Almeria, whom it was determined I should marry in the course of the next year.— Meanwhile my mother invited her to our castle *, where we were married at the expiration of eight months : a period which passed in the greatest happiness and delight. Every day increased my attachment to the amiable Almeria. Each morning and evening we visited your island, in company with my mother ; and there, seated beneath the elm which my father's hand had planted on the day of my birth, often

* This is the custom in Poland, where the mother of the bridegroom invites the bride to her house a year or more previous to their marriage, in order to complete her education according to the principles of the family into which she is received, and that the young couple may be perfectly acquainted with each other. In consequence of this, it sometimes happens that the marriage is broken off ; but that is no injury to the character of the lady, as the superintendence of the intended mother-in-law, and the established rules of etiquette in these cases protect her from every injurious suspicion.

often forgot the hour of dinner or supper. There we formed plans for our future life always of a beneficent nature, and my mother improved on them by her reflections and advice. She constantly assured us, that the happiness of life consisted in making a good use of our fortune, provided this were done without ostentation: for if vanity is the cause of our liberality, it is sure only to meet only with mortification and disgust. When we seek for praise, we are never satisfied with the share allowed us, and always feel that something is wanting to our happiness; and if we are generous and obliging merely to render others dependent on us, or draw them to our party, we continually experience disappointments and vexations. As it is but too common to meet with ungrateful people, we are grieved and afflicted at such events, feel extreme ill-humour and resentment at their conduct, and, complaining with bitterness at the injustice of mankind, become mistrustful, severe, and cruel. Hence, this false virtue renders us misanthropes; that is, we begin to hate mankind, because we have not deserved their love. In short, one who is beneficent merely through ostentation is apt to feel the worst species of jealousy: for the virtue of others wounds and gives him pain, and instead of rejoicing in the happiness

pinels it produces, he feels vexed at the applause bestowed on them. Thus, being equally miserable and depraved, he loses all the fruits of the good actions he may perform both in the sight of God and man. But to those who act from the feelings of their hearts, how delicious is the indulgence of their benevolence, and what a pure and heartfelt satisfaction it leaves in our breasts ! Oh, how much more sweet it is to reflect upon a good action, performed in secret, and which is not as it were contaminated by the praise of men, than on a brilliant action of which we have received perhaps even more than its just reward in the applauses it has procured us !—Such were the admonitions of my mother, which made so deep an impression on both our minds, that we formed a resolution to which we have ever since faithfully adhered. Almeria and myself promised each other that we would with the utmost secrecy perform every good action we could possibly conceal ; but as mutual confidence was a duty we owed to each other, we agreed that in this, as well as in every thing else, we should reciprocally communicate our secrets, though without the participation of any one third person : this agreement, which has always been punctually observed, has in a thousand ways infinitely contributed

tributed to our happiness ; it has defended us against a childish vanity, and drawn the sacred bond of friendship which unites us closer : for being the only witnesses of each other's best actions, our mutual esteem was the only applause or fame we desired. This sentiment naturally awakened in us a pleasing and useful emulation, not proudly aspiring to surpass, but merely to equal the object of our affection. Thus each virtuous confidence was the forerunner of a similar good action. " My dear Almeria, would I say, you have encreased my happiness by communicating to me another instance of your virtue and excellence, and with what eagerness shall I seek an opportunity to procure the same happiness !" Thus did we derive a double enjoyment from all the good we did, and thus our beneficence was to us an inexhaustible source of the most delightful feelings, the most interesting conversation, and the happiest future plans. In this manner did the younger part of our lives glide on in pure and uninterrupted felicity, so that we scarcely perceived the silent flight of time ; for they who devote their youth to virtue scarcely perceive its departure, nor is the brightest part of our lives yet past ; and old age itself will not rob us of its enjoyments. It is true we have not mixed in

in the frivolous amusements of idle dissipation, but friendship, tranquillity, and benevolence, all the most valuable feelings of the heart, have formed the happiness of our younger years, and still continue to be our chief enjoyments ; we have still the same inclinations, still pursue the same course of life ; time has robbed us of nothing, and daily adds new sources of happy reflection.

“ I will now tell you, said the count, the history of the little boy I mentioned. About eleven years ago, your mother and I set out on a long journey, and slept the first night at the castle of one of my friends fifteen leagues from Warsaw : my friend was absent, but had given orders for our reception, and as the days already grew short, (for it was autumn,) we arrived early. To amuse us till supper was ready, the warder, asked if we would see a conjuror who had arrived in the village the evening before ; to which we consented. The conjuror soon came, performed a number of very pretty tricks, and as Almeria seemed much pleased with his address, said he would the next day, before he set out, shew her something far more curious, being a piece of mechanism of a new and singular nature. This excited Almeria’s curiosity, and she appointed the conjuror

conjuror to come at eight o'clock, as we were not to set out till ten. The conjuror asked leave to deposit his machine in our chamber, at the same time desiring us not to touch it ; and adding, that it would be safer in our apartment than at the public house where he lodged ; for he was to sleep in a room with some peasants and children, who were very troublesome and curious. His request being granted, he went out and soon returned, bringing his machine with the assistance of another man, and placed it in our room, which he locked up and brought us the key; after which he left us with an assurance that he would return the next day at eight o'clock. We were then in the saloon, where supper was presently served up ; soon after which we retired to our chamber. I then examined the conjuror's machine, which was round and very broad in proportion to its height resembling a turning box in a convent, except that it was much larger. On one side was a kind of door covered with coarse paper, the edges of which were pasted on the wood ; but we could by no means guess the use or the contents of this machine. We had but one candle, which I accidentally snuffed out, and going into the passage to light it again, was much surprised, as I returned to my chamber, at

meeting Almeria, who seemed greatly alarmed and terrified. "I have been dreadfully frightened," cried she; "there is something very extraordinary in our room: for I distinctly heard sighs and sobs close to me." As she said these words we re-entered the room, and setting the candle on a table, I made a sign to Almeria to keep silence. After listening a few moments, I heard a gentle groan or murmur, which seemed to proceed from the machine; upon which Almeria turned pale and sank into her chair. I now approached the machine, and feeling some emotion at the circumstance, knocked gently, and then listened; but what was my surprise when I heard a soft infantine voice, saying in a lamentable tone, *I am very dry.* Upon this, as I could discover no other opening, I tore away the paper and discovered the most charming and most singular appearance I had ever seen. The inside of the machine was adorned with innumerable garlands of flowers, and in the middle, on a small seat, was a child about three years old, exquisitely beautiful and dressed as a Cupid, with a quiver at his back, and a bow and arrow in his hand. Upon this, Almeria darted towards the machine, took the child in her arms, and immediately gave it a glass of water, which he drank with avidity, and then smiled;

smiled ; and putting his little arms round her neck, kissed her with the utmost sweetness. We continued admiring him a long time, for he appeared equally graceful, beautiful, and healthy, till at length he fell asleep on our knees as we were caressing him. Almeria relieved him of his quiver, made a bed for him on a sopha, and Cupid was soon fast asleep. Meanwhile, charmed with this incident, we deliberated what was to be done : for it seemed evident the conjuror intended to make us a present of the child ; we even feared he might return the next morning to take him away, which Almeria acknowledged would give her great pain : "But," added she, "supposing the child is left with us, can we conceal this incident?"—"Certainly," cried I : "for our servants are not given to babbling. We may easily conceal all the particulars, and they will not even speak of what they know." Thus we passed almost the whole night, in talking of this event, and determining on the steps we should take. Having risen and dressed by six o'clock, I gave orders for the servants to depart without waiting for us, (for they travelled in a separate carriage,) and then returned to our room with a large basin of milk, and some bread ; the child had just awoken, and was crying, and calling

for his father ; but the only answer we gave him was to caress him, and gave him his breakfast. At eight I sent to the public house for the conjuror ; but to our great satisfaction we were informed he set off with precipitation the preceding evening, as soon as he left the castle. Upon this Almeria shed tears of joy, and taking the child in her arms with a truly maternal tenderness, we embraced each other, and thanked Providence for this interesting object, thus confided to our care. We cherished an idea, that had the father not abandoned his child, this charming creature would have received a very bad education ; and this apprehension even increased the pleasure we felt at providing for him better, and strengthened our attachment to the child. Almeria now proposed to give him a name, and consulting her almanac, found that the day on which he had been left with us (the 25th of September) was St. Cleophas's day : for which she called him by that name. At nine we set off, and being attended by a courier, sent him forward. I then concealed the child under my cloak so that no one could see him, and having put him into the carriage like a packet, drew down the shades, handed Almeria into the carriage, and we drove off. During the journey, Almeria cut a shawl in two, and
threw

threw it over Cleophas's neck to hide his fantastic dress. In the evening we arrived in a town, where our attendants were very much surprized to see a child in Almeria's arms ; but we desired them not to say anything of this incident in their letters to Warsaw, nor ever to speak of it after our return ; adding, that we wished to do a good action, and therefore, according to our custom, were desirous of keeping it secret : and as they had often been witnesses of similar transactions, as they knew that to disobey us in this respect, would cause the loss of their placcs, and as they were ignorant of all the particulars, they faithfully observed our injunctions. In this town we continued some days to procure proper clothes for Cleophas, and then proceeded on our journey. Whenever we were obliged to see company, we left Cleophas with Almeria's waiting-woman, so that not being seen by any one, this extraordinary adventure was totally unknown. On our return to Warsaw, we placed him at an excellent school, where we often went to see him ; and where he repaid us for our care, by making a rapid progress, and shewing a good understanding and an excellent disposition. He has had the best masters in every line, under whom he has improved so much, that I know not any youth of his age, which is fourteen years,

that

that appears so forward ; besides which he is very clever in all the exercises adapted to young men ; he rides on horseback with uncommon courage ; no one can run so fast ; and he shoots with a bow and arrow as well as a savage ; an art which he learnt by desire of Almeria in memory of the bow and arrow he bore when first we saw him. He draws and paints surprizingly well for his age, and has a great taste for architecture, the rules of which he knows extremely well ; and can take a plan and make a drawing with uncommon skill and accuracy. As it will be a year before he comes to the island, he will still have time to make additional progress. He will teach you several things you do not know, and the abbé and I will take care to complete his education, by perfecting him in what he has already learnt, and teaching him a great many other things which can only be acquired by living in the country. But as I wish him to be useful in every way, and notwithstanding his numerous accomplishments, he should not be above the honourable industry of a handicraft trade, I shall have him instructed in that of a cooper, which none of you islanders understand : for no one should be admitted who does not possess some useful trade."

This

This story gave the children the greatest pleasure, and they expressed the strongest desire to be acquainted with Cleophas: for which end the count promised to take them to Warsaw, Meanwhile they began without delay, to build the intended edifices: and agreed, besides the new cottage, to add outhouses and a barn to the former, and consequently, that the new dwelling should also consist of six rooms, a stable, a garden and a barn. But to complete these buildings in a shorter time, they determined to hire some little labourers between the ages of twelve and thirteen, to work under the direction of Friday's Father. Thus the whole was finished in about six months, excepting the barns, the locks, and windows, the furniture and the garden. It was now the second of October, and the third being the countess's birth-day, the children were desirous of giving an entertainment in the island. They therefore, caused a prodigious quantity of wild flowers and of heath to be gathered, with which they made garlands, and decorated the cottages and the beloved elm tree, which had escaped the general destruction. At the foot of this tree they placed an immense ozier basket of their own manufacture, which they filled with wild flowers, and covered with a piece of muslin, on which Rosalba had embroidered these words.

words: *The offering of the islanders.* A few paces from the tree was a table, set out with fruit, milk, cream, &c. and while these preparations were making, a great number of peasants, who were invited to the feast, were walking about in the island; the inhabitants of which, and even the labourers who had worked there, were dressed in white and wore sashes made of heath. Matilda, Rosalba and her companions were also dressed in white, and wore girdles and crowns of wild flowers. The islanders went on board little boats, decorated with flowers, came to the castle for the count and countess, and returned to the sound of rustic music to the island. After having made a collation, the countess took the whole company that were in the island to the castle, where the *féte* was concluded by a ball.

When her visitors were gone, the countess, recollecting she had brought away the great basket full of flowers given her by the children, and which now stood in the gallery leading to the apartment where they had danced, told her daughters to fetch it and place it in her chamber. The two sisters immediately obeyed. They found the basket covered with cloth, and placed on a marble slab; and were going to remove it, but were surprised to find it extremely heavy. "What can they

they have put into it?" said they; "we can scarcely lift it." As they said these words, they raised the cloth, and screamed; for they found a charming new-born infant lying fast asleep upon the flowers. On hearing their cries, the count, his wife, the abbé, Casimir, and Sigismund, all hastened to them. "Oh! mamma," cried Rosalba, "here is just such an adventure as that of Cleophas; do but look."—"Ah!" said the abbé, "while we were dancing some stranger has no doubt left this poor little child. This, however, is not abandoning it; it is but placing it in good hands." Every one expressed their surprise, and having admired and caressed the child; it was carried into the countess's room, where the flowers being taken out of the basket were succeeded by a cushion, on which the child was again placed. It was a charming little girl only one or two days old; and Casimir observed that she must one day be the wife of Cleophas. "It is true," replied the countess; there is a considerable similarity in their history. But Cleophas is too old for her; and besides, we have another plan for settling him." "Oh! mamma," cried Matilda, "give us this little girl, and we will bring her up in our island; our dwarf shall take care of her."—"With all my heart" replied the countess; "but we

must first procure her a nurse; and when she is weaned, we will remove her to the island." This promise delighted the two sisters; and Casimir declared, that as his sisters had now a little child, he and his brother had a right to another little boy of the same age. But he was told that this little girl was a present from Providence, and that an additional infant would be very troublesome on the island; upon which he gave up his claim. "And how shall we name this dear little creature?" said Matilda. "Give her what name you please," replied the countess." — "Well," said Matilda; "as we found lying on a bed of flowers, we will call her Flora." This name was at first objected to, but Matilda persisting, the child was baptized by that name the next day, and Matilda and Casimir were the sponsors. A good nurse was procured for her in the village, to whom the child was carried the same day; and Matilda, Rosalba, and Elmunda immediately set about making child-bed linen for her which they completed in a very short time.

Meanwhile the works that were carrying on in the island, continually advanced; and having continued throughout the winter, were completed in June 1777. A very pretty little female dwarf was also found, about twenty-four years old, and

of

of the size of Micao. She was a very clever, sensible woman, and was settled in the new cottage together with Elmunda and the other companions of Matilda and Rosalba. Peter Lowstein and his sister were also sent for from Warsaw together with little Matthews the shoemaker. The count also sent for Cleophas, then fifteen years old, and equally skilled in the business of a cooper and a painter. At this time there were sixteen inhabitants in the island; namely, the four children of the count, Gillet, Friday, Micao, Matthews, Peter Lowstein, Cleophas, Nannette, Betsy Philpot, Clara, Elmunda, Ann Lowstein, and Ninon the female dwarf. All these young islanders, except the count's children, really inhabited the island: for they slept there, and very seldom quitted it, being constantly employed in work. The boys inhabited the old cottage, the rooms of which were very large, three of them serving as bed-rooms, the rest as a kitchen, a dairy, and an eating and working room. The same arrangement was adopted for the girls; and laws were drawn up for this truly infant colony by the sons of the count, and corrected and improved by the count and countess themselves. The abbé was declared pastor of the island, and went there every morning to give the children religious instruction; for

for which purpose he passed half an hour in each cottage, and on Sundays and holidays read moral lectures to them morning and afternoon: besides which, all the islanders went punctually to the chapel of the castle and of the parish. Casimir, his brother, and Cleophas taught all the boys writing and cyphering: and Matilda and Rosalba did the same with the girls. A plan of study and employment was also fixed, from which they never departed. Thus the most perfect harmony prevailed in this little republic, wherein the inhabitants enjoyed all the comforts of life with the additional pleasure of deriving them from their own industry: and as every one's talents contributed to the general good, and they taught each other whatever they were desirous of learning, they were utter strangers to envy and jealousy. When Cleophas arrived every one seemed highly delighted. One said, he will teach me to draw; another, he will teach me the use of the bow and to make casks; or he will paint us some fine pictures for the dining room, and we will teach him gardening, basket-making, pottery, turning, &c. The first thing Cleophas did was to make a solar dial of a very elegant form, on which he wrote: "*Count your minutes that your hours may not be lost.*" And thus the island was daily more and more embellished.

embellished. Besides the two cottages and their beautiful gardens, which were completely cultivated and filled with flowers, vegetables, and fruit-trees, there was a field at a small distance from the houses, where two cows and two goats, which formed the valuable live-stock of the inhabitants, were pastured. The islanders had from their first establishment planted a considerable number of firs and Italian poplars, which had already become one of the chief ornaments of the island. They also sowed a large field with corn, and set a great number of potatoes, which succeeded perfectly well. Along these fields, Cleophas proposed to make a long bower of lattice-work covered with vines and woodbines. This was executed with alacrity, and completed in two months. Here, on Sundays and holidays, the boys and girls assembled ; and as the laws of the island prohibited visiting between the two cottages, they felt the more pleasure in meeting in the bower, which was furnished with seats throughout its whole length. Here they passed their time in conversation, telling stories, or in playing at various games. Sometimes Elmunda, who had a charming voice, sang interesting ballads ; after which, they ran races, drew the bow, and danced to the flagiolet of Micao, who played remarkably well. On the

10th of August they began to prepare for the entertainment they were to give the countess on her birth-day, which was the 3d of October: and the count being consulted, suggested the plan of that festival. For this purpose, a great number of labourers were hired, being all children, about twelve or thirteen years old: for every thing that was done in the island was to be performed by children. These labourers, together with the islanders, erected fifteen little-booths forming so many shops, to be occupied by the inhabitants; and it was immediately published abroad in the village and neighbourhood, that there would be a fair in the children's island on the 3d of October, to continue a fortnight; and that the shops would be open from one o'clock to six in the afternoon. As each of the inhabitants worked without intermission, they had now a small stock of whatever articles they could make; but this stock not being sufficient completely to furnish a shop, they were obliged to encrease their stores of materials with which the count agreed to supply them. Thus, on the 2d of October, the shops were pretty well stocked; and on that day little Flora being weaned, and about a year old, was installed as one of the inhabitants of the island: but the countess declared she could only be there in the day-time, and should

should sleep at the castle in the same room with Matilda and Rosalba, who were to take care of her education. A shop was also opened for her, where the twin sisters were to attend with her to sell her toys: for which reason only fifteen booths were built instead of seventeen, which was the number of the inhabitants. On the 3d of October the castle was filled with a numerous company of neighbours and friends, including several persons who had come from Warsaw to attend the fair in the children's island. The shopkeepers were extremely successful, and every thing was done with perfect regularity. Some of the count's servants distributed refreshments both to these young trades people, and to the strangers who came there, maintaining at the same time the most perfect order: for, besides the inhabitants, there were near two hundred strangers, whom curiosity had drawn there. All the shops were very much admired, particularly that of Flora, which was stocked with the most ingenious children's toys, all made by Matilda and Rosalba. That of Elmunda was filled with fishing nets, and other toys of the same kind, as purses, pincushions, birdnets, and beautiful embroidery. And those of Casimir and his brother contained an assemblage of every thing they made; such as turnery, cabinet-

net-ware, baskets, pottery, drawings, landscapes, &c. That of Clara was also very much admired ; and among a great many other pretty things, were artificial flowers that looked extremely natural. But that of Cleophas was admired most of all ; instead of tables he had set out his stores on four casks made by himself, where he displayed several very pretty plans of buildings in relief, some little works in ivory, very delicately cut with the hand ; and the whole shop was hung with fine designs in architecture and several heads in crayons. All the contents of these shops were sold, and no one bargained for an abatement of price. The money these sales produced was employed as follows : every one gave a quarter of his receipts to the poor, choosing out infirm old men and orphan children as the objects of their bounty. Another quarter was employed as pocket-money by the shop-keepers, and the remaining half laid out in materials for stocking their shops again at the next fair : for it was resolved there should always be two in a year ; one on the 3d of October, which was the countess's birth-day, and the other on the 7th of July, which was that of the count ; but it was also agreed, that in future the money should be laid out in a different manner : that a quarter should still be given

given to the poor, a quarter and a half, or three-eighths laid out in new purchases, and half-a-quarter or an eighth given to the shopkeepers ; but that it should be employed in their maintenance : for though almost every thing was manufactured within the island, it was still necessary to purchase the materials, as leather, paper, pencils, colours, &c. And lastly, the remaining quarter was to be deposited in the hands of the count, who was to repay it with interest to the islanders when they completed their twentieth year. The second fair, which was in July 1778, far surpassed the first ; because there was more time to prepare for it : there was also a larger concourse of people ; and the stock of all the shops was sold within the fortnight. Cleophas now planned a new building in the island, which would complete every thing he wished for, and of which he shewed the plan to the count, who consented to bear the expenses. This building was to be an edifice of an elegant form and regular proportions ; always covered with thatch, and supported by rustic columns. It was to contain a portico in the form of a colonnade, a large saloon, beyond which was to be a chapel, a bed-room, and a closet on one side of the saloon, and on the other a kitchen and out-house. This edifice

edifice was to be called *the pavilion of hospitality*. The bed-room, which was to contain two beds, was intended to accommodate strangers in case of need, and the saloon was to contain presses, in which a collection of natural history and a library were to be gradually formed. This saloon was also intended for the reception of the count and his friends, and to dine in occasionally; for which purpose the kitchen was added. Although this work was begun without delay, it was scarcely more than sketched out by the third fair, which was in the following October: but it was completed and finished at the fifth fair in 1779, which was more brilliant than any of the preceding, and attended by a prodigious concourse of people. These fairs now became so famous as to excite the curiosity of the king, who came attended by all his court. This prince was a man of an amiable and beneficent disposition. He knew that kings had the strongest reasons to distrust the intriguers, who infest their courts; and therefore ought to give the most liberal encouragement to useful talents and laborious industry: for these are the best pledges of good morals and public tranquillity. The king therefore bestowed great applause and liberality upon the young artificers, examined every part of the island, visited the

the cottages, passed two hours in the saloon of the pavilion, and expressed the greatest admiration of all these surprising works performed by children in the short space of five years. Some days after he sent the islanders some boxes full of minerals and shells, globes, maps, and about one hundred volumes of books, selected with great care: namely, religious, moral, historical, and botanical. This valuable collection was placed in the saloon; and Cleophas, Casimir, and Sigismund, under the direction of the abbé, were appointed guardians of the museum. Matilda and Rosalba had attended in Flora's shop only at the first fair; as it was not thought proper they should any longer engage in these public undertakings. They continued, however, to make toys for it; and for this reason it was joined to that of Elmunda.

The pavilion of hospitality, now the principal ornament of the island, was also the chief delight of its inhabitants. The abbé performed mass in the chapel every day, and the children only went to the parish church on the great festivals; after mass, they assembled in the saloon, which they now called the museum, and the abbé read to them during half an hour. After which, those who were fond of history, geography, and natural history, staid there

to

to hear the lectures and demonstrations of Cleophas, and the twin brothers ; while those who were not partial to these sciences returned to their usual labours. The students who pursued these sciences, were as follows : the count's four children, Cleophas, who was one of the masters, Gillet, and Friday : for these were more intelligent than the rest, in consequence of being the earliest companions of Casimir. Of the girls, Elmunda, Flora, and Nannette, also joined these parties, at which the boys and girls met together under the inspection of the abbé, the countess, or the governess ; the count also very frequently attended.

They learned to write and cypher three times a week ; and Friday, Gillet and Lowstein, who wrote so well that they had left off taking lessons, divided the labour of instructing the rest with Cleophas, which thus engrossed less of their time. Matilda and Rosalba had also some scholars among the girls, who were now able to teach almost as well as themselves ; namely, Clara and Nannette, who were fifteen and sixteen years old : and Elmunda, who was in her twelfth year. The latter was the girl whom the countess had brought up from her infancy, and whose education she had during her last four years herself conducted, with the assistance

ance of her daughters, and was next to Matilda and Rosalba, the cleverest and best informed of all the girls. Meanwhile the islanders daily embellished their museum. Gillet, who was very skilful in stuffing birds, adorned the saloon with above sixty, which he thus prepared; Casimir and his brother formed a collection of butterflies and insects, which daily encreased: and his sisters added a *hortus siccus*, the plants of which were gathered by all the children, and dried and arranged by them with the greatest care. Elmunda also made a very pretty collection of birds-nests, of which every nest was very neatly arranged and ticketed, and contained two or three eggs, and a few feathers of the kind of bird to which it belonged; Friday collected a great quantity of seeds; and Cleophas, the count's children, and Elmunda, painted a great number of rare and exotic plants, which were put in very beautiful frames, made by the islanders, and hung up to adorn the saloon. This island and its fairs were now so celebrated, that strangers frequently came from the distance of a hundred leagues to see so singular and so interesting a scene; and fathers and mothers brought their children from a great distance, that they might profit by the excellent example it afforded. Thus throughout

out Poland, children were exhorted to imitate those of count Sulinski ; and this gave birth to a proverbial expression in that country, where the highest praise and approbation that could be conferred on a child is to say, he is *as amiable as one of the inhabitants of the children's island.*

Among the count's neighbours, was one of a very bad disposition ; a very rich and luxurious nobleman, who spent all his income in ostentatious entertainments and frivolous diversions. This man squandered immense sums of money, and was greatly in debt ; and as he was proud and envious, the admiration universally bestowed on the children's island gave him offence. Hence, one day when on a visit at the count's, he could not help shewing his ungenerous feelings : for it is impossible for the envious always to conceal the baseness of their hearts. "All these expenses you are making in the island," said he, "must be enormous."—"By no means," replied the count, "because I have bestowed on them time, reason, and great œconomy."—"I should think," resumed Joblaski (for that was the name of his visitor), "that all these establishments must be ruinous to your fortune."—"No," said the count : "for I have no debts!"—"But," interrupted Joblaski, "they have forced you to make great

great sacrifices : for now you never go to Warfaw, and are prevented from adorning your garden with the edifices you proposed. You talked some years ago of augmenting your hot-houses, and building a Chinese pavilion at the farther end."

—“ I have done better,” replied the count : “ for I have built cottages that are inhabited, and have completed the education of my children. I do not blame those, my dear Joblaski, who employ their fortune in encouraging and rewarding talents. The arts are extremely useful ; and it is very natural we should love and favour them : for this is the most noble and the most pleasing species of magnificence ; but for magnificence I have no taste. All my ambition extends to doing as much good as I am able, and living happily in my family ; and as I do not presume to blame your pursuits, why should you upbraid me for mine. Is every thing absurd - and ridiculous that is not common ? Is it less rational to employ our incomes (without inconvenience to our affairs, or being obliged to borrow) in procuring the most instructive amusements for our children, and rendering them industrious, happy, and good, and in educating and supporting poor orphan children, than in keeping companies of comedians and bands of musicians, or encumbering

cumbering a garden with useless temples, obelisks, and sepulchres?"—"Certainly," said Joblaski, "no one can disapprove your paternal affection and beneficence; but it is possible to attend to our children and relieve the poor without all these extraordinary measures."—"I grant it," returned the count; "yet if these extraordinary measures appear more useful than those usually practised, why should we not venture to adopt them? we are not afraid of singularity, when we attempt to invent new amusements, ingenious and brilliant *fêtes*, &c. and is it blame-worthy then to invent a new method of doing good? on the contrary, I am of opinion that it is infinitely better to be ingenious in beneficence, than in objects of mere amusement, which are therefore always frivolous." Joblaski had nothing more to answer; but in every company where the count was absent, continually declared that the children's island was the strangest and the most foolish thing in the world.

Notwithstanding these absurd censures, the same labours were continued with equal success, every year increasing the fame of the island and of its fairs; and many princes and persons of celebrity, charmed with the institution, sent presents to the museum, consisting of books and specimens

specimens of natural history: so that at length it became necessary to add a gallery to the pavilion, to hold their additional treasures.

In a general assembly of the islanders (for they held one every six months, at which the count presided,) a beneficent decree was passed which still increased their celebrity: namely, that the room adjoining the pavilion should be always occupied by strangers, who should never stay above a year, and should be alternately two men and two women. These were to consist of poor and obscure, but distinguished artists, and skilful artizans out of work. These visitors were also to be maintained in the island: but if they were obliged to receive further aid, they were to repay the money advanced for them at their departure out of the profits of the fair. They were also required to enrich the museum with a specimen of their works. And lastly, it was so determined that during fair-time only, strangers should not be admitted to the museum without paying, and that the produce should, at the end of the year, be divided between the artist and the artisan residing in the pavilion.

This plan was executed, and such persons were chosen as united skill and industry with good morals. The two stran-

gers

gers first received, were a sculptor and a brazier : a circumstance which caused great joy in the island, because those arts were new to the inhabitants. These strangers soon had pupils, and Gillet, who could draw very well, became passionately fond of sculpture, in which he afterwards acquired great skill. At the expiration of a year, the two strangers who had been taken from misery and obscurity, having acquired money, celebrity, and friends, quitted the island, blessing all its inhabitants and the worthy count Sulinski. The sculptor presented to the museum a fine bust of Homer*, and a *basso rieievo* (or bass relief) of Hospitality, extending her arms to the arts, and crowned by Virtue. These visitors were succeeded by two women, one of whom was a sempstress, and the other played on the piano forte. They arrived on the 1st of September 1786, at which time the island was no longer occupied by children; for all the islanders, except Flora, who was but ten years old, were now grown up. Casimir and Sigismund were in their twenty-first year, and their sisters in their twentieth. Nature and education had combined to render these

* A greek poet, who wrote the two most famous poems in the world; the Iliad, the subject of which is the Siege of Troy, and the Odyssley, which contains the Adventures of Ulysses.

these four young people so amiable and accomplished, that it was impossible to see without admiring, or to know without loving them. They felt deeply the gratitude they owed to their excellent parents for so extraordinary an education, conducted with such uncommon and unremitting care, and for rendering their infancy and youth so happy by the instruction they had bestowed. Yes, said they, that beneficence which has constituted the happiness of our youth shall be ever dear to us ; and we shall always love industry, and those arts and talents which have procured us so much pleasure. Henceforth, we shall never see any thing ingenious or useful, nor read of any thing that is virtuous and affecting, without remembering these happy scenes ; and, be our future lot what it may, fortune can never bestow on us enjoyments equal to those we have experienced under our paternal roof.

The 22d of October, in the same year, was to these islanders a memorable æra : for Matilda and Rosalba, who had long been solicited in marriage by the most distinguished families of Warsaw, were then married to two brothers, who lived with their relations on an estate in the neighbourhood of that of the count, and whose extraordinary merit and eminent virtues

rendered them highly worthy of their hands. On the same day several other marriages were also celebrated. Cleophas, who had become attached to Elmunda, anticipated the wishes of the countess and her family, by asking to be united to her ; Gillet was married to Clara ; Friday to Nannette ; Lowstein to Betsey Philpot, and Matthews to Lowstein's sister. All these marriages took place at the same time in the chapel of the pavilion, and were celebrated by a *féte champêtre*, which continued several days, and after which, the new-married couples, excepting Lowstein and Matthews, took a melancholy leave of the island, and of the count's estate. Cleophas obtained, through the intervention of his benefactor, a considerable post at Warsaw, which provided for him happily and handsomely ; Gillet and Friday were advantageously settled in the same city according to their respective talents, and the count paid to each the sums arising from the fairs deposited in his hands, together with the accumulated interest. But Lowstein declared, that notwithstanding his marriage, he wished to pass his life upon the island, which was granted him with the greatest pleasure ; as also to Matthews his brother-in-law, who made the same request. Thus the inhabitants of the island were reduced to nine, including

including the two twin brothers and Flora; but if the two strangers in the pavilion were added, there were eleven. Peter Lowstein and Matthews, had each a separate cottage. With the former lived the female dwarf, and Micao with the latter: but Micao declared that this would be but for a short time, as he intended to marry Ninon and establish himself on the island. The count considered this match as very suitable, and gave leave to build a new cottage for this little couple, who were to be married the following year.

Notwithstanding this partial depopulation, the island still continued to flourish: for by the marriage of Micao, it acquired an additional cottage; and Cleophas undertook to adorn it with a new ornament at his own expence, in testimony of his gratitude. He often came from Warsaw to overlook the work, the design of which he had himself furnished, and which was an obelisk of granite. Upon this were engraved a short account of the island, from the felling of the wood in 1774, till the time of the abovementioned marriages, together with the names of its seventeen inhabitants.

It was now resolved that the fairs should still continue to be held, and Matilda and Rosalba promised still to work for

Flora's shop. The other new-married couples retained theirs, on condition that they should come there every year at the periods described, and bring the requisite stock of goods. It was also determined, that the children of those who remained, upon the island, should be brought up there, and that the strangers received into the pavilion should be required to give them regular instruction in their respective trades, as soon as the children should be capable of learning them. Thus the happiest and most brilliant prospect seemed still to smile upon this fortunate island ;—but who can look into futurity ? Let us not therefore omit a single opportunity of doing good, since we can never be certain that it will be long in our power.

Casimir, who was the most enthusiastic of all the islanders in favour of establishments, of which he was the true founder, observe, that as all the inhabitants were now married, except Flora, who was yet a child, it was necessary to find a little boy, who might one day be her husband ; accordingly a pretty little boy of twelve years old was chosen from an hospital of foundlings. He was a youth of good understanding and excellent disposition, and could write and cypher extremely well. Matilda and Rosalba proposed that he should

should be named Coquelicot ; and six years afterwards he was married to Flora.

The following year was distinguished by new events, which were also inscribed on the obelisk ; namely, the birth of two children, the one a boy, son of Lowstein, on the 3d of August 1787, the other a girl, daughter of Matthews, on the 26th of the same month. On this occasion a very pretty *féte* was given, to which none but children were invited, and Flora and Coquelicot did the honors. At this *féte* there were puppet-shows, collations, and dances ; and the whole concluded with an illumination and fire-works. The sponsors to the new-born infants were the four children of the count. Six weeks afterwards the nuptials of Casimir and Sigismund were celebrated like the former, in the chapel of the pavilion, and Micao and Ninon were united on the same day. Sigismund set off shortly after with his bride for Warsaw ; but promised to pass the summer and autumn of every year with his relations. Casimir remained with his father, and resolved to educate all his children in the island, as he had been himself. His wife, who was one of the most lovely women in Poland, participated in this wish, and lived in the happiest union with her husband. But, alas ! fortune too soon frustrated these virtuous and pleasing plans.

The

The island, however, still continued to enjoy uninterrupted prosperity, till the year 1792, when it was re-peopled with children too young indeed to renew the amusing pursuits of their fathers; but all promising children, and full of ingenuity and intelligence. At this time there were ten children in the island. All of them thriving and healthy. Flora and Coquelicot, who were each become distinguished artists, were married the same year; but their attachment to the count and his family induced them to remain upon the island, where a cottage was built for them equally simple in appearance with the former; though they elegantly embellished the inside with their own works; the one with paintings, the other with embroideries. This was the last happy event we have to record of this interesting island: for the troubles of Poland put an end to these establishments so worthy to have continued for ever. At the present time this rising colony, and the worthy and respectable family of count Sulinski, are dispersed all over Europe. Thus, they have, it is true, lost a great source of pleasure and happiness; yet they are far from being unfortunate: for their griefs are mitigated by the consoling remembrance of the good they have done; and that habit of labour and study, which once constituted

constituted their amusement, has now become an honourable resource which protects them from indigence. They have saved that true wealth of which all the revolutions in the world cannot rob them; namely, virtue, peace of mind, knowledge, talents and industry.

THOUGHTS AND MAXIMS.

1. "TO conform our wills to that of God, is the only science that secures our peace." The tutor of Henry IV. of France, made his pupil learn this maxim by heart in his earliest infancy. It is indeed in itself equal to a whole treatise of morals, and ought never to be forgotten. We ought to conform our sentiments to it throughout our lives.

2. The pious never want consolation; for they always possess fortitude in adversity.

3. We should always remember, that God knows all our thoughts and actions; that he will punish vice and reward virtue; and that he will bless those who obey his commandments.

4. It is not lawful to do evil with a view to doing good ; as for instance, to tell a lie to oblige any one.

5. An action cannot be perfectly good, unless it be pure in its motives ; that is, unless the motives are virtuous and free from any mixture of evil.

6. We ought to obey the commandments of God in small things as well as in great.

7. If we commit small faults without scruple to-day, we shall commit great ones to-morrow.

8. Pride is the most ridiculous and the most foolish of all vices.

9. When we speak unnecessarily of ourselves, we are both troublesome and ridiculous.

10. Three faults (especially in young people) are strong marks of folly or ill-breeding ; speaking very loud, or laughing in a noisy manner, familiarity to married or old people, and talking of ourselves and our affairs (unnecessarily) to those who take little or no interest in them.

11. To be attended to when we speak, or to speak with grace, we must avoid talking loud or muttering ; we must also equally avoid familiarity and unnecessary bashfulness.

12. To hesitate in answering what is said, or not to speak plain, are foolish and ill-bred.

ill-bred. Not to hear all people say, or to answer by halves and run away, are both impertinent and foolish.

13. In every thing we do, however trifling, we ought to reflect and reason; otherwise we shall never do any thing well.

14. But these pains need not last for ever. All the difficulty is at first, and diminishes every day. When we can do any thing perfectly well, the readier it is performed the better. In fact, the more pains we take at first, the more pleasure we have afterwards; because we then do the same thing well and with ease. And therefore the more pains we take at first, the less we take on the whole. T.

15. We do things awkwardly, merely through not reflecting or taking pains.

16. Carelessness and awkwardness are faults that render people disagreeable, and produce a great many bad consequences.

17. The careless spoil every thing, and enjoy no one's confidence. Valuable things and important objects cannot be entrusted to them any more than to a thief. Such persons waste more materials than are necessary; have little taste, buy bad articles, and thus misemploy their time and mispend their money.

18. We

18. We cannot be truly beneficent and generous unless we are economical.

19. We should as much as possible avoid borrowing.

20. We ought to be more careful of what we borrow, than of what belongs to us.

21. If we are kind and obliging ourselves, we generally obtain from others all we can reasonably desire.

22. But with peevishness and ill-humour we scarcely obtain from others the least complaisance.

23. Without health we enjoy nothing; and health can only be preserved by temperance and good humour.

24. Gluttony is a low and contemptible vice.

25. Idleness renders us unfit for every thing.

26. The idle can neither be obliging, nor very charitable, nor economical, nor learned.

27. We may correct any fault if we are but resolved to do so.

28. Young people can never acquire virtuous talents and accomplishments without the assistance and advice of those who are better informed than themselves, or without attending to that advice.

29. The

29. The more teachers and preceptors love their pupils, the more attentive are they to point out their faults.

30. Good children are thankful to those who tell them of their faults.

31. Children who have too much pride, or too little good sense, cannot bear to be told of their faults without being out of humour.

32. A good education is the greatest of advantages; and the tutor to whom we are indebted for instruction and good principles, should be regarded as a tender parent.

33. Flattery is more prejudicial than rudeness or anger.

34. We ought neither to flatter others, nor to suffer them to flatter us.

35. Almost all the applause bestowed on us in our presence is flattery.

36. We ought never to say any thing rude and disagreeable; but we ought also to avoid praising people in their presence.

37. We ought to distrust servants that flatter us.

38. We ought always to be mild and good-humoured towards servants; but not to be familiar with them.

39. We ought not to make them our confidants; because their education and know-

knowledge being very limited, they cannot advise us so well as our friends and relations.

40. We ought only to make confidants of persons who are at once virtuous and well-informed, and whom we have long known.

41. We ought not to call any one our friend in whom we have not a perfect confidence.

42. As we ought to have a strong affection for our relations and instructors, we ought also to place a perfect confidence in them.

43. We cannot have a greater enemy than those who endeavour to dissuade us from doing our duty.

44. We owe the greatest gratitude to those who tell us the truth.

45. As lying is an infamous vice, we ought not to be guilty of it, even in joke ; and for the same reason we ought to avoid all exaggerations, because exaggeration is a species of falsehood.

46. Calumny is the vice of those who have neither a good heart nor a good understanding.

47. The trifling talent of mimickry makes people laugh, but at the same time exposes us to their contempt.

48. We

48. We ought never to believe evil of any one till we are certain of it, and even then we ought not to repeat it.

49. We ought only to joke with our friends, and then we ought not to carry the joke too far.

50. We ought not to say anything that is rude and displeasing, even in joke.

51. A person of good understanding, and well educated, never makes any but short and pleasing jokes, and is never angry at those of others, even though somewhat ill-judged or ill-placed.

52. Ill-bred persons and proud empty fools are ever ready to be angry at every trifling joke.

53. There are some jokes so odious that we ought never to indulge in them; for instance, those which wound the common feelings of humanity, as laughing at natural defects, infirmities, old age, or misfortune, &c.

54. To be pleasing, a joke should not be too tedious, and must be perfectly innocent.

55. Avarice and gluttony are among the most contemptible vices.

56. A girl without modesty is a disgrace to her parents and instructors.

57. Modesty is more becoming and more valuable than beauty.

58. For

58. For a young girl to be always thinking of her dress and person, gives people a bad idea of her understanding.

59. Beauty soon decays, but virtue and talents remain with us through life, and even improve with the progress of time.

60. Nothing shews a worse disposition, than repeating what we have seen or heard, unless when absolutely necessary.

61. We ought to attend to our own business and not meddle with the affairs of others, unless we are applied to, or to render them a service.

62. Gossiping and tattling are faults usually belonging to persons of no education and weak minds.

63. Young people of good dispositions will despise those who endeavour to diminish their affection for their relations and instructors.

64. A family that lives in perfect harmony is universally respected.

65. We ought never to speak of the faults of those to whom we are under great obligations, or to whom we owe respect or friendship; nor should we suffer others to speak of them in our presence.

66. We should condemn no one unheard.

67. Appearances are often deceitful. Hence, we should never be hasty in making

ing up our minds on the unfavourable side.

68. Those who are satirical or fond of mocking are never beloved.

69. The better understanding a child has, the more docile and humble he will be.

70. Curiosity about trifles is a mark of a little mind.

71. A habit of tattling leads to gossiping, and causes a great deal of mischief and ill-will.

72. All the vices are absurd, because they are all hurtful.

73. It is very foolish to be proud of our persons, our birth, or the riches of our relations.

74. It is worth, not birth, that makes the man.

75. Nothing can be more disgusting and ridiculous than a refractory child who is fond of contradiction.

76. It is not enough to do good when opportunities offer; we ought to seek them.

77. Many persons never give charity except when they are asked for it. But the truly benevolent seek out persons who are in need: for they know, the most worthy objects of beneficence are the least forward to ask relief.

78. Nor

78. Nor is it enough that we give money, we ought to give it in a kind and gracious manner. When we give any thing to a friend, we should give it in a handsome, polite, and pleasing manner.

79. Nothing looks so foolish as a continual grin or a perpetual giggling.

80. We ought not to make promises lightly, that is, without reflection: but when we have promised, we ought scrupulously to keep our word.

81. We ought to hate every vice, but we ought not to hate any person, however vicious he may be; for all men are our fellow-creatures and our brethren (or brothers); and the vicious may reform. We ought to pity them, and if possible amend them.

82. True charity requires to be severe in reflecting on our own faults, and candid (or indulgent) to those of others.

83. Passionate anger robs us of reason, while it continues. A man in a passion resembles a drunken man.

84. Our happiness depends principally on ourselves, and on the goodness or badness of our dispositions; that is to say, on our being virtuous or vicious.

85. We are happy in proportion to the good qualities we possess, such as prudence, mildness, patience, and fortitude.

86. We ought not to despise those for their ignorance, who have had no education.

tion. But those who have had a good education and neglected to improve by it, are highly to blame, and must expect to be despised.

87. Those children who are docile, grateful, and love their book, will be beloved and happy.

88. The way to have time enough for every thing is to employ our time well.

89. With docility and constant application we may be certain of acquiring knowledge and talents, even though we may set out with a dull understanding. But with all the genius in the world we may remain ignorant, if we are unsteady and untractable.

90. Knowledge, talents, and accomplishments are the reward we receive for good behaviour and a good disposition during our infancy and childhood.

91. As learning to read is very tedious and dull, but reading itself is extremely pleasant and amusing—so in every thing else it is but the beginning that is irksome and unpleasent.

92. We should be polite and obliging to every one, but should only grant our friendship and confidence to those we have long known.

93. Our best friends are generally to be found in our own families.

94. A good father and a good mother are our best friends, and they alone are sure never to change.

95. When a friend falls into misfortune, we ought to be doubly kind and affectionate to him.

96. Nothing is so improving to the young as the company and conversation of old people who are clever and have good understandings.

97. We naturally form a good opinion of young people who listen with attention and pleasure to the conversation of sensible persons.

98. Ingratitude and duplicity are the vices the most universally detested.

99. We ought to be polite, attentive, and obliging to all those we live with; but we ought only to care for those we love.

100. To care for those we do not love, through interested motives, is the basest and most odious species of duplicity.

101. Courage is so necessary a virtue, that we ought to accustom ourselves to it from our infancy on small as well as on great occasions.

102. The easiest way to begin to acquire courage is to conceal our fear, so far as to be silent and remain quiet and unmoved, though without falsehood or deceit. If we

we begin by showing no signs of fear, we shall soon feel none.

103. All the screams and agitations in the world cannot save us from any danger, but may bring us into contempt. It is therefore mere folly to shew fear even when we feel it.

104. Complaints and groans neither relieve the tooth-ache, head-ache, nor any other pain. We ought therefore to accustom ourselves to bear pain without these marks of weakness.

105. Every useless complaint is a weakness and a folly.

106. We always feel most pity for the unfortunate or the sick, who do not complain: for then we admire their patience, their magnanimity, and their fortitude.

107. It is impossible to live long without experiencing sickness, pains, and misfortunes. It is therefore highly important to acquire a habit of fortitude even in our infancy.

108. The less we complain, the less we suffer.

109. The earlier we acquire a habit of fortitude, the more we add to the happiness of our lives, and the first difficulties being over, the rest is easy. *T.*

110. A habit of fortitude may be acquired like any other habit.

111. We

111. We ought to submit to necessity with alacrity and without repining.

112. To sink into despair on account of the misfortunes we experience, is to revolt against the will of God; because every thing that happens is ordained by him.

113. They who have a good understanding and a good heart are not obstinate or wilful.

114. We ought to blush at *committing* faults, not at *acknowledging* them.

115. To acknowledge our errors, is in some measure to repair them.

116. We enhance our faults by endeavouring to excuse them.

117. The foolish and the haughty always maintain that they are in the right.

118. We ought to listen to the reproofs of those to whom we owe respect, not only in silence, but in a respectful, attentive, and grateful manner.

119. A young woman ought not to be praised for not being fond of dress, and spending but little time at her toilet, unless she is perfectly neat, and her dress adjusted with taste.

120. It is an excellent rule in dress not to be among the first to adopt a fashion, nor the last to abandon it.

121. An absurd or indecent fashion ought not to be adopted at all.

122. Since

122. Since coffee, tea, and chocolate are precisely as good when drunk out of plain earthen-ware as out of the finest porcelain, it is extremely absurd to imagine we breakfast better with these luxuries than without them.

123. Elegant simplicity, that is good taste, is infinitely more pleasing than magnificence.

124. The most foolish of all vanity is that of expensive dress, diamonds, jewels, and magnificent furniture.

125. If we never refuse to indulge ourselves in any luxuries and caprices, we render it impossible for us to be charitable.

126. It is impossible to be at once fond of luxury or extravagance, and to relieve the poor.

127. A taste for magnificence and expense is a crime against religion and humanity; and besides is a great folly, which renders us ridiculous and contemptible in the eyes of every reasonable being.

128. Magnificence is equally inconvenient and frivolous, equally painful and blame-worthy.

129. The most valuable amusements are those pursued in the midst of a happy harmonious family in the country.

130. The more good sense, understanding, and sensibility we possess, the more do we love the country and its pleasures.

131. Every

131. Every thing that comes from the hands of a young woman should be neat, regular, and elegant.

132. A woman who knows not how to conduct her household affairs, will never be respected in her family.

133. He that cannot faithfully keep a secret is not worthy to have a friend.

134. We ought not only to keep the secrets confided to us, but those we may discover by chance.

135. Gossips are always betrayers of secrets.

136. Religion should prevent our gossiping : for the gospel teaches us that God will demand an account of every idle word we speak.

137. Nothing can authorise our betraying a secret, not even when an insincere friend quarrels with us and reveals ours. We ought always to keep those he has entrusted to us during our friendship with him.

138. Great minds disdain revenge.

139. A christian never feels a desire or even an idea of revenge ; for God has commanded us to return good for evil.

140. Moderation is the wise man's treasure.—*Voltaire*.

141. Without moderation there can be neither reason nor prudence, and consequently no virtue.

142. We

142. We cannot be happy when we are old, unless we conduct ourselves well while young.

143. Young people will always commit a great many errors, and draw upon themselves the greatest misfortunes, unless they consult wise and experienced persons *, and follow their advice.

144. All men would be happy had they in their youth attended to the discourses of the old.

145. Presumption and conceit, or too good an opinion of themselves, are more intolerable in youth than in age.

146. Children and young persons can improve only by frequently hearing with attention the conversation of the well-informed, and speaking but little themselves.

147. A celebrated Greek author has said, "a sensible woman is a friend to silence,"—a true maxim, and highly worthy to be remembered.

148. Nothing can do more honor to the understanding and disposition of a child, than not to abuse the kindness shewn him, and the liberty he is permitted to enjoy.

149. Children would be infinitely happier if they never abused the liberty they enjoy:

K

enjoy:

* An experienced person, is one who has lived long, and seen and reflected much.

enjoy : which almost all children do. If when in company they are suffered to play or make the least noise, they presently raise quite an intolerable disturbance. If they are allowed to joke, they have never done ; and if they are allowed a little familiarity, they soon grow impertinent. All this necessarily obliges us to reprove them and treat them with severity.

150. The more kindness people shew us, the more we ought to fear displeasing them.

151. Noisy mirth can never be becoming, and is frequently impertinent and ill-bred.

152. Well-bred children, and particularly young ladies, ought never to indulge in a violent outcry of joy, surprise, fright, or pleasantry.

153. We ought not to be violent in any thing, not even in joy.

154. We ought when we are joking and familiar, to shew some politeness and respect to those to whom they are due.

155. Nothing can be more dull and stupid than an insipid joke.

156. We ought to use moderation in every thing, but without appearing cold.

157. To thank people carelessly or in a cold and abrupt manner is worse than not to thank them at all.

158. It

158. It is unpolite to appear vacant and fatigued, where others are amused.

159. Although we ought by no means to be guilty of duplicity, we ought to conceal and endeavour to subdue every sentiment and emotion which unnecessarily displeases others.

160. Ill-humour renders us at once disagreeable and unjust.

161. Ill-humour renders us burdensome to ourselves as well as to others: but it is very easy by a little fortitude and resolution to correct this fault.

162. The idle and the ignorant always excuse themselves, by saying they have bad memories. This however is not true:—for every one has a good memory, that endeavours to improve it.

163. Some people have astonishingly powerful memories, but every one has enough to become extremely well-informed and even learned.

164. No one who loves study, and constantly applies to it, can long be ignorant.

165. We ought never to be anxious to shew our learning.

166. Pedantry, and the desire to shine in company, take away a great part of the merit of knowledge.

167. It is very insipid to use certain favourite words and expressions on all occasions.

168. If we are unfortunately dependent on persons of capricious and morose disposition, and are forced to live with them, peace and tranquillity can only be maintained by mildness and indulgence.

169. Mildness and indulgence, if constantly persevered in, will at length gain us the friendship of those who are most destitute of sensibility:

170. To endure the faults of others with patience is the only way to suffer little or nothing by them.

MODELS

FOR COMPOSITION IN WRITING FOR CHILDREN BETWEEN TEN AND TWELVE YEARS OLD.

Directions to Tutors.

ONE of the following questions should be first given to the child, to write his own ideas upon it. After which his exercise should be corrected as to language, argument, omissions, irregularities, &c.— This critique, however, should be combined with encouragement: and then the answers

answers to the questions may be read to him as an example of the manner in which the subject ought to be treated. When the pupil has gone through all the questions, this exercise should be discontinued some time, and then resumed in a similar manner. After this, the tutor may give him more comprehensive subjects to discuss, and exercise him in abridging and extracting passages of books.

MODEL I.

Question. WHAT are the qualities most necessary for a child to improve by a good education?

(N. B. The reason on which the answer is founded must be explained.)

Answer. Steady application, docility, respect, and attachment to his relations and tutors, are the qualities most necessary to a child. Application gives him memory and intelligence, and renders his studies profitable. Docility, which renders him obedient to useful advice, will be a sure guide to him, enlighten and improve his mind, and assist in making a most rapid progress; and his attachment to his relations and tutors will render his studies agreeable and easy: for the pleasure of satisfying

satisfying them and making them happy compensates him for all his exertions.

MODEL II.

Q. WHAT are the advantages and inconveniences of a large fortune?

A. It affords us the means of doing good, assisting a number of unfortunate persons, and obliging our friends on innumerable occasions ; of protecting the oppressed, doing justice to virtue, and paying it the respect it deserves ; of bringing forward persons of talents who are obscure, and of encouraging useful industry. These are the advantages a large fortune may procure to those who have good hearts and noble minds :—but on the other hand, it is attended with very great inconveniences. It is an established custom that persons of large fortune must enter into great expences for the most frivolous objects ; they must have fine houses, elegant furniture, rich dresses, a number of horses and carriages, and must give great entertainments ; so that after all this superfluous expence, they have generally at the end of the year less money left than those who have more moderate fortunes ; and very often to support all this magnificence they are obliged to contract considerable debts,

debts, and thus their riches only serve to lead them into folly. In fact, their wealth is but apparent, while in reality they are so poor they can scarcely afford to give a trifle to the unfortunate. There are however always among the rich a few worthy and humane individuals, who despise luxury and magnificence, and make a virtuous use of their fortunes: but even these experience many inconveniences and embarrassments, which are inseparable from a great fortune. If we possess considerable wealth, we must superintend its management; and hence we are continually harassed with business, which occupies an immoderate portion of our time: besides which, we are incessantly exposed to the impositions of the artful and designing, and the seductions of flatterers. Thus, even if we make a good use of our fortune, we still find it incompatible with the possession of great riches, to pursue a course of life which shall be always peaceful and happy. But if we make a bad use of it, we expose ourselves to ridicule and contempt; and though we may still be envied by fools, we must be contemned by every rational being. Besides, such persons often ruin themselves by their extravagance; and then they do but sow the seeds of unavailing regret and unceasing remorse.

MODEL III.

Q. On what grounds have the wise of all ages declared that true happiness can only be enjoyed with a moderate competency and in rural retirement?

A. With a moderate fortune we have no need to be overwhelmed with business in the management of our property, nor are we exposed to the shafts of envy; and this alone will protect us from many injuries and misfortunes. We are objects neither of flattery nor imposture, but may pass our lives in perfect tranquillity and repose. Such a fortune is sufficient to procure us every thing that is agreeable and useful, and though it is impossible to indulge in much magnificence, yet even this is an advantage, since it prevents us from deviating into folly and extravagance. It is true that we are not able to do so much good with a small as with a large fortune, but in every sphere of life it is in our power to do a great deal at all times; and when we do as much as we can we are happy.

In the country we may enjoy affluence with a very moderate income, if we are but attentive to regularity and economy, whereas

whereas in towns every thing is extremely expensive. The amusements of a metropolis are not only costly and fatiguing, but in time destroy the health, to which nothing can be so fatal as retiring late to bed, sitting long at meals, and gambling, or being shut up for a number of hours in total inactivity in rooms crowded with company and full of lights. We are soon tired of plays and assemblies, but we are never tired of rural pleasures: the longer we live in the country the more we enjoy that kind of life; and the more we contemplate the scenery of nature, and study her works, the more we admire their beauty and magnificence. It is in the country alone that we can enjoy perfect health, and arrive at a happy old age, because men are not formed to pass their lives shut up between walls, and deprived of the pure air of heaven. Towns are the scenes of ambition, intrigue, and all the violent passions; and consequently of the severest anxieties and constantly succeeding vexations. In the country we feel none but innocent inclinations, and soft and pure affections. We live there without perturbation, and die without remorse. In a word, reason, wisdom, and experience concur in convincing us that we can only be happy by shunning towns and residing

in the country, and that the most pleasing, as well as the most useful, occupation, is to cultivate our own minds, our fields, our vineyards, and our orchards.

MODEL IV.

Q. Why do so many sensible and worthy persons make so absurd and ridiculous a use of their fortunes?

A. Because they do not reflect, but imitate those whom they daily see, just as they follow the fashion in their dress. Whatever they observe a great number of persons do, they imagine they ought to do themselves, and this error leads them into innumerable follies. But before we imitate any action, we ought carefully to examine whether it is good or evil; and if the latter, we ought not to do it, although the greater part of mankind set us the example without scruple. If we consult religion and humanity, we easily perceive that it is unjust to spend our fortunes in toys and trinkets, instead of employing their overplus for the relief of the poor. It is of the greatest importance therefore continually to reflect upon our duty; because

cause if we act without reflection we may, even with the best heart and understanding, follow a bad example, and become, without perceiving it, irreligious and cruel: for there cannot be any greater violation of religion and humanity, than to refuse the poor the relief it is in our power to afford them.

MODEL V.

Q. Why are the wicked so numerous and the virtuous so few?

A. The virtuous are in fact more numerous than is imagined; though vice, being more striking, makes more noise—while virtue loves tranquillity and seeks concealment. The wicked, being ambitious and artful, hate solitude, and flock to towns and courts, where they perpetually attract public notice; but the virtuous withdraw if they can from the crowd, and thus escape our observation, leaving us ignorant of their existence. If they are compelled to live in the great world; those who are envious of their applause endeavour to asperse and deprecate them; in which, as they often succeed for a time, their

their calumnies render it difficult to distinguish the worthy from the unworthy.

In short, bad examples stare us in the face, while those good actions, and that spotless conduct which might afford the best examples, almost always remain in obscurity; but although the virtuous are more numerous than we commonly suppose, the wicked are still more so; and this for two reasons; first, because far more children are educated ill than well: and secondly, because, even among those who are well-educated, many are light and giddy, and renounce all reflection as soon as they become independent; and we have already remarked, that without a habit of reflection, we must commit innumerable follies, and often become at last wholly corrupt.

MODEL VI.

Q. Is it important to choose our friends well, that is, to have none but wise and virtuous friends?

A. Nothing can be so important both to our happiness and to our character; we do not judge of a man by the conduct of his brother, who may be a rogue, because he

he is not responsible for his vices, and cannot prevent this rogue from being his brother; but we judge of him by his friend, because our friends are the objects of our choice. Hence, the follies, absurdities, and errors of our friends are a reflection upon us, and may give the world a bad opinion of us. We ought not therefore lightly to grant any one our confidence and friendship, since it is both highly blame-worthy and extremely dangerous to retain such discreditable connections; and it is very painful to break off an acquaintance with those we have once esteemed or loved. These persons often become our enemies; and we ourselves, however just our conduct, are always accused of inconstancy and caprice.

MODEL VII.

Q. WHEN we are pleased with and wish to form an acquaintance with any one, how should we proceed to know him well before we grant him our friendship?

A. However amiable such a person may appear, we ought not to form an acquaintance with him if he is haughty, irreligious, or

or given to idle babbling : for these three qualities may easily be known in a very short time : nor will such persons ever prove sincere, and faithful friends.

The man we would choose for our friend must have a competent share of knowledge and a serious turn of mind ; otherwise he will in innumerable instances be unable to give us useful advice ; he ought also to have a habit of regularity and accuracy ; otherwise we cannot confide to him any affair of importance, nor trust him with any letter, paper, or deposit.

Among the most indispensable requisites in a friend are frankness and perfect rectitude, as also fidelity in not betraying a confidence, which may almost always be expected of those who are not given to gossiping.

When we feel an inclination to associate with any one, we ought not too soon to shew it ; but should rather study his character and disposition with care and long attention ; we should particularly endeavour to obtain certain information whether he is a good father, a good son, a good brother, a good husband, &c. If he is indifferent to those he ought to love, he cannot prove a valuable friend, and, even should he unfortunately have bad relations and complain of them, we ought not

not to form an alliance with him; for it is extremely odious, as well as unwise, to speak ill of our near relations, or of those to whom we owe a debt of gratitude. We ought also to attend to his conversation, and observe whether it be calumnious, whether he takes the part of those who are accused in their absence, or whether he is silent when he might defend them; whether his sentiments are just and good; whether he constantly adheres to them, and whether his conduct and mode of life accord with his discourse; lastly, whether he shews hatred or acrimony against any person whomsoever. When we have long and invariably observed his conduct to be virtuous in all these respects, we not only may, but ought to seek his friendship.

But after all we have already said, it is among our own relations that we should seek for sincere friends, especially while we are young: for we shall find none so capable or so willing to serve us.

MODEL. VIII.

Q. How can we know whether any one has no religion?

A. Whenever we do not see clear and positive proofs of the contrary, it is our duty

duty to suppose every one religious: for our religion itself commands us to judge in this manner; and in this case it is perfectly satisfactory; for the irreligious are wholly unable to conceal their horrid opinions, which they shew on every occasion. Speaking against religion is the only sufficient proof of impiety: for the not appearing to fulfil the external duties of religion, as for instance, the not fasting on fast-days, the not being seen at church, are not solid proofs of irreligion; since health and other causes may have rendered it impossible to fulfil these duties, and those whom we do not see at church may go there at other times, even more frequently than ourselves. Such ought to be the reflections of a christian. I repeat therefore, that speaking against religion, whether in conversation, or in books and writings acknowledged by their authors, is the only proof of impiety. But to judge of these; first, we must have read them ourselves; secondly, they must be susceptible of no other interpretation; and thirdly, it must not be a conclusion drawn from a single sentence or expression which may have escaped the writer without reflecting on its tendency; but a clear affirmative and repeated discourse against religion; that is, against what the gospel and the church command us to believe and

and respect. Every one who judges otherwise of the *irreligion* of his neighbour, commits a mortal offence against God, and consequently is himself guilty of a heinous sin against religion.

MODEL IX.

Q. In what case is it our duty to break off a friendship, and how should we conduct ourselves on this occasion, and after the rupture?

A. The only causes that could make it our duty to break off a friendship, are the abandoning us in misfortune, acting towards us with continued duplicity, the betraying an important secret, or any other direct treachery; as constantly pretending to be our friends and yet secretly injuring and calumniating us; or lastly, any premeditated violation of probity.

We owe our friend three things; first, not to suspect him lightly; secondly, not to believe him guilty but on the most positive proofs: and thirdly, notwithstanding these proofs, not to condemn him finally till he has been heard. We ought therefore to enter into an explanation frankly and clearly, to hear him without prejudice, and scrupulously

scrupulously to clear up every point; and should his guilt be thereby fully proved, we ought no longer to reckon him among our friends, but quietly withdraw from his acquaintance without noise or bustle.

After the rupture, we owe it to our former friendship never to suffer him to be spoken ill of to us; and faithfully to keep all his secrets confided to us during our intimacy, even though he should have the baseness to divulge ours; and lastly, we ought to give him still further proofs of kindness on important occasions; as for instance, should he be taken dangerously ill or experience misfortunes; even were these misfortunes such that he should be abandoned by all the world, and sink into real distress: for then we ought to fly to his relief and forget everything to assist and console him.

The duties of true friendship are so extensive and so inviolable, that many of them continue after our friendship has been betrayed; and no great minds have ever failed to fulfil them.

MODEL X.

COMPARISONS.

Q. In what respect does a beautiful young woman resemble a fine flower?

(N. B.

(N. B. No point of similarity should be omitted.)

A. A fine flower at first charms the eye, but soon fades and withers away. Thus youth and beauty flourish awhile with the utmost gaiety, and attractiveness, and thus also soon lose their splendor, and their charms.

However beautiful a flower may be, if it has any hurtful or dangerous qualities we despise it; and in like manner, however beautiful a woman may be, if her heart and disposition are bad, she is despised and shunned.

MODEL XI.

Comparison. *Q.* WHY is a ship in a storm compared to a life full of troubles, the rocks of the sea to the passions of mankind, and a pilot to reason?

A. The dangers, shocks, hardships, and inquietudes we experience at sea, during a storm, are a lively pattern of the agitation, fears, and sufferings of a life of misfortune. The pilot, whose wisdom and skill save us from rocks and shoals on which we should otherwise infallibly split, is also a good picture

ture of human reason, which points out to us resources in misfortunes, and teaches us in all situations to fear and shun the passions, lest they should cause our inevitable ruin.

MODEL XII.

REFUTATIONS*.

THOSE who set out upon false principles adopt erroneous opinions, of which kind are the following ;

False opinion. Strong minds, that is to say great minds, are always grateful and vindictive. The same energy that causes them to feel a benefit strongly, makes them also retain a deep and durable resentment for injuries.

Refutation. Those who are truly grateful, are mild, affectionate, and humane ; consequently they are not susceptible of hatred ; whereas, those who long retain their resentments must be eminently devoted to that passion of anger : and besides, men must be very barbarous and ferocious to revenge an old offence. All

* To refute any opinion is to prove by just reasoning that it is erroneous.

very vindictive persons have been monsters of cruelty. All the most celebrated tyrants were such ; as for instance, Nero, Louis XI. Cardinal Richlieu, &c. But all truly great men, all virtuous minds have been merciful ; as for instance, Titus, Marcus Aurelius, Trajan, Louis XII. Henry IV. &c. True strength of mind is shown by pardoning great offences from the very moment of their commission ; for although our first emotion may prompt to vengeance, a great mind will repress this first emotion ; and religion, which alone can perfect all the virtues, gives it a sublime power of substituting a benefit in the place of revenge. Cicero has greatly said, “ *My enmities are mortal, my friendships are immortal.*” But Sylla who was a monster of cruelty, wrote for himself the following epitaph. “ *Here lies Sylla, to whom no one ever did good or evil, but he returned it an hundred fold.*” An epitaph truly worthy of an unprincipled leader of a faction, who deluged his country with the blood of his fellow-citizens.

It is the part of the purest sensibility to retain a lively remembrance of benefits received ; it is that of pride and arrogance to retain the remembrance of injuries.

MODEL

MODEL XIII.

False opinion. CAPRICE is sometimes graceful and becoming in a beautiful woman ; because it banishes a monotonous uniformity and makes her appear constantly new. Equality of temper and disposition, too long continued, might appear insipid.

Refutation. If our minds are well cultivated, adorned, and our manners pleasing, caprice cannot render us amiable ; for then we shall only lose by not always appearing the same : and if we have no natural or acquired graces, caprice will be so far from embellishing us, that it would render us wholly insupportable. It is absolutely false that equality of temper and disposition, too long continued, might appear insipid : for on the contrary, it is its long continuance that renders it most valuable, and most charming ; and it is only by such means that any one can always continue to be amiable.

Equality of temper is less pleasing in one totally destitute of mental acquirements, merely, because in such a person, scarcely any thing can be pleasing. Ill-temper and caprice are perhaps somewhat less inexcusable in persons of superior talents ;

tents ; because in them these imperfections are compensated by useful qualities ; but it is not less true that that mildness and constant serenity which form equality of temper are the most valuable and attractive qualities in society, especially among our intimate friends ; and that caprice is not only always ridiculous, but when it becomes habitual, perfectly intolerable.

MODEL XIV.

L'ennui naquit un jour de l'uniformité. *La Mothe.*

Dulness is the child of uniformity.

Refutation. LET us grant for a moment, that any one who should only do one single thing every day of his life, from morning till night, would not only be very dull, but very much fatigued.— This, however, is the case only with those who exercise certain trades ; but if these persons complain, it is only of lassitude, and not of dulness. So true it is, that occupation, however unentertaining it may be, never yet produced dulness.

This verse of *La Mothe* then can only apply to a uniform mode of life, or one in which

which every day is alike. And in this sense, the idea is wholly false. A constant succession of days that are filled with a variety of occupations, pursued at stated hours with unalterable regularity, and constantly repeated in the same order, is the only mode of life in which we may be certain of never having a moment that is either vacant or dull: for in this state, time glides on with inconceivable rapidity, and after having completed all our studies, and an immense succession of occupations and pursuits, we exclaim as we retire to rest: "*Alas! why are the days so short?*"

But if we live an irregular life, every thing fatigues us, every thing becomes insipid, and we only sit down to study with indifference and absence of mind: our occupations are unproductive of advantage, our amusements destitute of pleasure, and we feel the total inutility of such a mode of life. Hence we become dissatisfied and endeavour to vary and multiply our amusements, but are disgusted sooner or later with all these frivolities, though not till it is too late, because we have already lost our taste for solid pursuits, and know not to what expedients to recur, or what to do with our time: and this is the real cause of the worst and most invincible mental languor and vacancy.

Tranquillity

Tranquillity of conscience, variety of studies, and regularity and uniformity of life, are the only means of banishing this wretched sensation, and passing our days in uninterrupted happiness, in spite even of fortune, and of the most adverse fate.

Instead of this verse of La Mothe, we should rather adopt as a maxim that dulness is the child of idleness and etiquette*.

MODEL XV.

False opinion. We are not more able to overcome a heavy affliction or repress a violent passion, than we are to send away a fever, or cure any other disease by an act of our will. A strong passion is a species of delirium; and what can be more absurd than to say a madman does not rave. It is equally absurd therefore to expect from the man under the influence of a strong passion the least shade of reason: we ought only to compassionate him: for he is not more blameworthy

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* *Etiquette* signifies the ceremonies observed at courts.

than a man in a fever, or not being well.

Refutation. If these comparisons were accurate, the reasoning founded on them would be just: So that if the comparisons cannot be proved false, we must accede to the inferences: and this in general is the mode of argument adopted by those who have no principles to set out from, and thus it is that they seduce their readers, and those who listen to their discourse.

It is very true we cannot send away a fever: but it is certainly possible to overcome the grief of a heavy affliction, by chasing away every idea relative to our misfortune, employing our mind on objects of importance, and above all, having recourse to religion: and we may do the same with regard to the passions. But it is not true that a man under the influence of a violent passion resembles one who is light-headed. This comparison is an absurd exaggeration. A man in a delirium is absolutely incapable of hearing reason, or understanding an argument, though even the most passionate are at all times capable of understanding it. Of this faculty the passions never rob us; and even when in the utmost fury, we are capable of suddenly coming to ourselves, and listening to any conclusive argument from the powerful

powerful voice of reason*. In fact, we have always two things in our power, the choice of our thoughts and the government of our emotions ; and consequently, may conquer our passions if we do but sincerely desire it.

We ought certainly to compassionate those who suffer any kind of pain, and if our passions are sometimes the severest of torments, we ought therefore to pity the sufferings of those who are under their influence ; but it is not true that *they are not more blameworthy than a man in a fever for not being well*, because in fact our passions can only get the better of us through our own fault. Nor do these violent emotions attack us with the suddenness of a

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* I will relate a remarkable anecdote that took place in the presence of several persons now alive. M. de Vilpat, an officer distinguished for his brilliant actions and the generosity of his heart, was one evening at a gaming house, where two of the company began to quarrel about some doubtful point of the game, and presently grew so violent that they were about to go out and fight. "Are you not ashamed," cried M. de Vilpat, "to destroy each other for this vile metal. Here, I will shew you how little it deserves your care." As he said this, he swept a great heap of gold, amounting to five or six hundred Louis, which lay before him into his hat, opened the window, and threw it out. With this noble act the two gamblers were so much struck, that they immediately embraced, and tranquilly resumed their seats.

head-ache. Every passion is weak at its commencement, and therefore easy to be vanquished. Thus we are both absurd and blame-worthy if we suffer them to gain strength: for even when arrived at their utmost height, we may still triumph over them, although with infinitely less facility than before.

It must therefore be confessed that this maxim of weak and vicious minds—namely, *that we cannot subdue our passions and inclinations*, is a false and destructive maxim, equally contrary to reason and to truth, to virtue and to religion.

MODEL XVI.

False opinion. We love nothing but for our own sake. There exists no disinterested affection; 'tis self-love alone that is the cause of every sacrifice we make, and consequently we are not bound to be grateful for benefits we receive, because our benefactor acted merely for his own satisfaction *.

Refutation.

* Helvetius wrote a book "On the Mind," the chief object of which is to prove these odious and absurd positions, which a child ten years old may easily refute.

Refutation. Friendship is a perfectly disinterested principle; as many incidents upon record sufficiently prove. I knew a person who, previous to a long separation from the object of her most tender affection, was very desirous to be less beloved by her, that the pain of separation might be diminished; and therefore appeared cool, and became less affectionate and pleasing; thus voluntarily submitting to the greatest of sacrifices, that of a part of the attachment of her friend. But where can we discover in such conduct the principle of self-love? True friendship is a total stranger to jealousy. Provided its object has granted its confidence to those who deserve it, she is satisfied.

The intercourse of lovers is a continual flattery, that of friends is the severest school of truth, for they will always dare to speak it even at the risk of displeasing and offending, and of appearing less amiable than strangers. But in all this, what share has self-love? Certainly none. Every noble feeling, every truly virtuous affection opposes and destroys it.

What a sublime disinterestedness also characterizes maternal affection! a good mother will not hesitate to bid an eternal adieu to her daughter, if that sacrifice is necessary to procure her a happy establishment. A good mother wishes that her daughter

daughter may prefer a virtuous husband and her own children to all other objects. A good mother always forgives without an effort the faults of her children by which she alone is a sufferer. She grieves only on their account, and though she is much concerned at them, yet she feels no anger or resentment. What traces of self-love can be discovered in these generous feelings? A mother no doubt exults in the good conduct of her daughter, and receives the greatest delight from the applause bestowed on her; yet should a supernatural being say to her, I can render your daughter the astonishment and admiration of the world; but in that case I do not engage she shall be happy: on the other hand, if you consent that she shall be entirely unknown during her whole life, and that she shall live in total obscurity, she shall always be perfectly happy and virtuous; every good mother would without hesitation prefer the obscurer lot: yet this choice is certainly not that which self-love would dictate. Is it self-love that induces so many great minds to conceal all the good they do? when virtue sacrifices to reason, to duty, and to humanity all that is pleasing and attractive, all her inclinations and feelings, her reputation, if necessary, and even life itself—is it to self-love

love alone we are to attribute this noble act?

Little minds consider self-love as the source or motive of all our actions: but in this they reason like those who think every thing yellow, because their eyes are jaundiced and they see no other colour.

A NEW METHOD OF TEACHING CHILDREN
TO DRAW AND TO PAINT.

HAVING on the eighteenth of March 1788*, conducted my pupils to the Church of Notre Dame at Paris, to examine all the pictures, stained glass, tombs, &c. we remarked among others the celebrated Magnificat of Jouvenet, the fame of which was enhanced by a very singular anecdote. While executing this picture, Jouvenet lost the use of his right side by a palsy—upon which he immediately practised painting

* Although my journal, as I have already observed, containing the description of all the manufactoryes I visited with my pupils, is unfortunately lost, I still possess that of our excursions to study the fine arts, and can therefore state their dates with precision.

painting with his left hand, which notwithstanding his great age he accomplished in a very short time, and thus finished the picture.

In like manner, during the long and solitary walks I frequently take since my expatriation, this fact has often occurred to my mind, and I felt a curiosity to try to write with my left hand ; which having practised every day for a full quarter of an hour, I made sufficient progress to be convinced I could easily and speedily learn to write equally well with both hands.— This circumstance led me into a train of reflections, which at length gave birth to the following new method of teaching.

I have caused all my pupils to learn to draw and to paint. They all now possess this talent, and several of them excel very much in the branches of the art which they have chosen. I procured for them the best masters, and in conformity to the usual method, they all began to draw when five or six years old ; but what has been the uniform effect ? none of them made the least progress during the first four years ; the three next produced from time to time, and as it were by chance, a few tolerable heads and figures ; but from thirteen to sixteen they made a real progress, which became daily more and more rapid. I remarked, however, that from this

this period their improvement did not so much depend on the increasing practice of the hand, as on the greater judgment and accuracy of the eye, which was daily improving by our constant excursions to visit monuments, churches, galleries, engravings, sales of pictures, &c. These proved their best lessons in drawing and painting: for thus they accustomed themselves to compare and judge with justice* and accuracy, which in fact is the whole secret of the art.

To children, drawing is the most irksome and for a long time the most perfectly useless of all employments. I am aware there is scarcely a family but can shew tolerably good heads drawn by children nine or ten years old, and little landscapes and flower-pieces painted by young ladies of the same age: but of all these little works either the outline is done for them, or the whole retouched, and often almost entirely done by the masters. Tricks of this kind are universal, and most parents and teachers either do not suspect them, pay them no attention, or favour and encourage them. On this point, as on all others, I was extremely active and con-

* We were always accompanied by an artist of distinction, who pointed out the beauties and defects of every thing we saw.

stant in my superintendance. Yet notwithstanding all my care I often perceived these frauds; although the masters thereby incurred considerable danger by permitting them with my pupils; and I have since learned by the confession of the pupils themselves, that I was more than once deceived in this respect when I did not in the least suspect it. Thus it appears impossible to prevent this artifice, so long as the youth and very limited knowledge of the pupils disable them from making a real progress. The masters are unwilling the parents should be dissatisfied; children fear being scolded; and these two causes are an inexhaustible source of falsehood and deceit.

How is it possible for a child six or seven years old to have the least idea of drawing, before he has a distinct notion of a single form or proportion? It is curious to observe how inaccurately children copy at first: an angle, instead of a smooth curve, a circle, instead of an oval, and so forth. In fact, the few first years pass merely in acquiring a habit of seeing justly; but this they are taught in so fatiguing and irksome a manner that, feeling an extreme aversion to this study, it requires a very long period of time merely to learn to copy accurately. Nor, during this long space of time, do they in fact learn any thing but to compare with some degree of accuracy,

accuracy, or in other words, to make a bad copy which has but a very coarse resemblance to the original: for as yet their hands are not at all formed, and the whole drawing is a mere daub. The great and important difficulty, however, is the delineation of the forms and outlines, and the seizing the true proportion. The mere command of the hand may be very easily and very speedily acquired, if we do but set out well, and are possessed of taste and application.

But to return to the common method: when the pupil, having attained the age of fourteen or fifteen, begins to draw correctly, he is immediately set to paint, and thus has a new series of difficulties and fatigues to encounter: for not having the least idea of the mixture of colours, it requires a year to learn this operation, which is a very great loss of time; and after all this very irksome and laborious loss of time, the pupil acquires nothing but an invincible aversion to the art; and if his masters are not very narrowly watched, all his pretended works will constantly be re-touched and done over again; so that he will at last know nothing of painting. This is a very common case, and hence it is that so many young ladies, who are said to have drawn and painted so well

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during their education, can scarcely handle a pencil after they are married, merely because they are deprived of the assistance of a too officious master.

My new method obviates all these inconveniences: for first, it admits of no impositions or deceit: secondly, in lieu of being irksome and fatiguing, it is extremely amusing: thirdly, while it makes excellent artists, it forms the understanding, the taste, and the judgment; and at the same time gives the scholar a vast stock of useful knowledge: fourthly, if he is formed by nature to become a great artist, his talents will not fail to be discovered and unfolded at an early period of life, and even should he not have a genius for the arts, he will still retain a useful talent and much ornamental knowledge: and fifthly, this method will not only employ his time incomparably better than the old, but would take infinitely less time.—It is as follows:

Though the pupil is not to take a pencil in his hand, or to draw *himself* till he is fourteen years old, yet he is to be prepared for it, and his instruction is to commence from his earliest infancy.

First, I begin, by exciting in him so great a desire to draw, that he asks to have a master; upon which he should have one who is well grounded in the rudiments of

of that art, and has a good mode of communicating knowledge.

I then explain to him from the first, that to begin to learn to draw well, even a landscape or a flower-piece, he must begin by drawing faces; and that when his first lessons have taught him to draw all the features separately, his master will shew him the first example, which is the profile of an eye, which he is told he is to copy exactly. After this explanation he begins to take his lessons: but then these consist merely of the master's drawing in presence of the pupil, who must look at him with great attention: for he is told he is to observe whether his master copies accurately, and that his only business is to criticise him or to approve his performance, as it deserves; in which if he acquits himself well, a reward is promised him.

Thus the master draws seven or eight eyes, almost all of them irregular except one, and after which, the scholar is to pronounce his judgment, although this will most probably be extremely erroneous. He is then made to examine the copies and the original, and the eye which deserves the preference is pointed out.

Meanwhile, the bargain made with the child gives him a most ardent desire to judge better the next attempt. It is to this effect: every time he is right, he is to have

have a ticket or counter; and when he has gained six of these, they are to be exchanged against some very attractive toy; but when he judges wrong, he is not to receive any punishment: for he will be told this is not a necessary study but merely an amusement: and therefore slight inattentions from time to time will not occasion any reprimands, and a continual inattention will only be punished by a total cessation of the lessons. Besides, he has been already told, that, with all the attention in the world, he will not be able to form a tolerable judgment in less than six weeks or two months. The child finding he has nothing to lose, and much to gain by this bargain, and having nothing to do but to look on with attention for a quarter of an hour or twenty minutes, finds great pleasure in these lessons, to which he constantly pays increasing attention. I also recommend to him to amuse himself at his leisure, by looking over his portfolio of drawings, which is full of models for copying, and which we turn over together, examining the eyes, noses, mouths, &c. and all the little profiles, comparing the different features with each other, and endeavouring to discover resemblances to our acquaintances, or *point out in what they differ*. Besides this, I give

give him a little book in which various geometrical figures are regularly drawn or represented, which I explain to him, and shew him the difference of their forms. In a few days he begins not to confound many of the figures : and in a month forms a good judgment at his lessons, discovers which is the best copied eye, gains a ticket, and receives great joy from this memorable triumph, which gives birth to new and increased emulation. He then proceeds to the full face, and in less than six weeks gains the six tickets. A charming toy is now not only the reward of his application, but a motive to redouble it ; and in four or five months he will have gone through all the features of the face, and learnt how to make the shades, &c. On all these subjects I explain the foundation and reason of every thing ; we draw a profile ; the study becomes more amusing ; and we turn over the portfolio to examine the heads with greater pleasure. We reason on what constitutes beauty—discover that it resides principally in the profile, and see the master draw a head with increasing interest ; he instructs his scholar, as a most important rule towards purity of design, to draw all the outlines and great forms with a single stroke of the pencil, and not by little and little : he points out what is a transparent shade, in what

what manner the hair must be done so as not to appear too distinct or too much neglected ; and informs him of all the little artifices used in drawing, how the pencil is made use of, the outline traced from the copy, &c.

At length we come to the full face, and a few months after to a whole length figure ; that is to say, about eighteen months after he has begun learning to draw, and when he is between eight and nine years old. He is now told, that to draw well he ought to know the principal bones and muscles of the human body : for which purpose we buy a cast, representing an anatomical figure, and study the two branches of anatomy which are necessary in drawing ; namely, osteology and myology. These employ us during six months ; after which, having conquered all the chief difficulties of the art, nothing remains but the most pleasing studies. We then visit monuments of sculpture, architecture, galleries of paintings, &c. And an artist, who accompanies us, points out every thing necessary to be observed, reminds my pupil of the principles taught him when learning to draw ; adds a variety of others relative to composition and expression, guards him against being a *mannerist*, and inspires him with aversion for heavy clumsy drapery, a minuteness

ness in the folds, forced expression, false colouring, &c. In short, he infuses into him a taste formed on the antique; and teaches him to distinguish the different styles of the great masters, so that in the space of a year he is seldom mistaken in recognizing those most easily known, such as Guido, Raphael, Rubens, Paul Veronese, and Pietro di Cortona. He is then taught that he cannot possibly be skilled in paintings himself, or become a great painter without a knowledge of mythology and ancient history, or without being completely versed in ancient costumes, is taught to observe the absurd mistakes and anachronisms into which their ignorance has led many of the ancient painters, and all this redoubles his desire to be acquainted with history and mythology. Of these my pupil learns a vast number of incidents, by looking over engravings, and viewing pictures, churches, celebrated tombs, &c. Meanwhile, we still continue examining our portfolio, which is full of whole length figures and fine heads, by Dominichino, Titian, Guercino, &c. My pupil having now attained his eleventh year, his master draws after relievos, of which the best are set before him; and we admire the perfect beauty of the heads of the family of Niobe and of that of Antinous. My pupil having now become in many respects

respects a very good critic, no longer passes over the faults his master commits, but discovers them with surprising accuracy; upon which I point out to him a very useful reflection—"Observe," I say to him, "how much easier it is to discover the defects of any performance, than to discern its beauties; since none of the former escape you, while the latter are lost upon you, till remarked by another. And whence does this arise? merely because to find fault, only requires attention and superficial knowledge, while to bestow just praise demands a cultivated taste, and great delicacy of feeling: but at your age our sensibility is not yet unfolded, nor are our taste and understanding yet sufficiently formed. Remember when you are grown up, that you were a good *censor* when a child, but never consider any one as an excellent critic, but such as cannot only point out faults, but discerning every beauty pay it a just tribute of praise."

After having made about a dozen copies from casts both by day and by lamp-light, his master draws heads from nature, and the pupil is taught how the original is to be preserved, notwithstanding our attempts to embellish nature.

When he is to begin to paint, which at first must be in water colours, I buy a box of

of paints, which I begin by explaining as a naturalist, and this produces a considerable number of very amusing and very instructing lessons in natural history; which at the same time give him a knowledge of many very curious chymical processes. Two or three months must be employed in this simple study, to which in general no attention is paid, but which is useful in more than one point of view. Thus my pupil becomes acquainted with all the unwholesome colours, knows why they are so and to what degree, becomes perfectly acquainted with all the substances of the three kingdoms of natural history which contribute to form a complete box of colours, and thus learns all the mixtures and chymical processes, by which art assists nature in creating * or improving them. As soon as he is well acquainted with his box of colours, his master teaches him to prepare them on the pallet, and to mix them up to produce other colours, as the various greens, purples, &c. His master then paints in his presence, pointing out all the contrivances of this enchanting art, and endeavouring to make him understand the effect of mixing the colours, which, according to the usual method, is
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* As for instance, Prussian blue, that beautiful colour not being a production of nature but of art.

so tedious and irksome, whereas by him it is acquired without the least labour in the space of two months, by merely looking on. My pupil being now twelve years old, the drawing-master diversifies his lessons by sometimes painting a landscape or flower-piece *. When we go into the country, botany becomes more pleasing in consequence of his seeing the most beautiful of the plants we collect during our walks represented in paintings, and thus our excursions become more interesting, not only by this new accession of pleasure, but by the contemplation of the beauties of nature. The fine forests and picturesque views we meet with remind us of the exquisite landscapes of Poussin. We compare nature herself with our best imitations—the cottages, flocks, and streams, the skies and clouds we behold become highly delightful to us, and no object the country affords escapes our notice. A mist, or a light airy vapour extending to the horizon, reminds us of the works of Vernet, and a drop of dew on a flower, affords an image of the productions of Van Huysen. After all, however, we agree that nature is infinitely superior to the sublimest works of art ; and thus a knowledge

* He also explains the rules of perspective, and teaches him to take a plan, &c.

ledge and taste for the arts encrease the charms of the country, and continually augment our admiration of the works of the Creator.

At length my pupil, being now fourteen years old, and as great a connoisseur as any artist at twenty, besides possessing every necessary auxiliary species of knowledge, and having an eye equally sure and accurate, and a taste equally pure and cultivated, I say to him, “you are now a very good painter, you only want a kind of mechanism, which you will acquire with wonderful ease. Sit down instead of your master, and draw in your turn under his inspection.” It will be easily perceived that he is not now to be considered merely as a child fourteen years old, taking a pencil in hand for the first time, but as a complete amateur, who to the greatest possible experience, unites a cultivated taste for criticism, and the most perfect theory of the science. It is true the hand that is to hold the pencil is unpractised, but it has not the awkwardness of a left hand. The learned Jouvenet produced in a few months a *chef-d’œuvre* with his left hand; my pupil has certainly a less perfect judgment and a less masterly hand, but with less than a year’s practice, he will learn to draw in a pure and pleasing style.

style. In another year he will still further improve in this branch of the art ; at sixteen he will paint, and at seventeen will have no further occasion for a master. If he has taste for the arts, this study will from the beginning to the end be the most fascinating of all his occupations, and at seventeen years of age he will possess a real talent, which he will never neglect.

I am very certain that many persons when they have read thus far will exclaim that *this is impracticable* ; I confess it is impracticable for parents and teachers, who are negligent and indifferent ; but to them it is also impracticable to pursue with constancy and activity any plan or method of education whatever. And in what is this new method impracticable ? If our only object is that a child should be able to make a daub that will somewhat resemble a landscape, or a basket of flowers, it may indeed be useless : but I am only addressing those who wish their children to possess true talents, and who for that purpose employ drawing-masters for them from their earliest infancy to the conclusion of their education. This is by no means uncommon, and it is particularly the practice in France and in England ; nor does my method require any additional expence either in money or time—

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on the contrary, during six or seven years the lessons may be much shorter than in the usual method, as the master will not be delayed by blunders, corrections, or by daubing and trifling with his work. And when the pupil in his turn draws or paints under his master's inspection, his hand will be guided by reason, taste, intelligence, and a perfect knowledge of the art, and only during the space of three years. In the common method the master is continued till his pupil is seventeen years old, and very often till eighteen or nineteen. But these continual excursions to sales and galleries, the examination of portfolios, and the judgments which the tutor or parents must pronounce on engravings, *All these things again are impracticable.*

As to these excursions, I propose them only for the winter; and I confess they appear as practicable as to take children to a fair, or to many other useless and trifling places of amusement.

As to the examination of portfolios, it is surely as easy to turn over a collection of heads by Guido, and of drawings by Raphael, as to amuse the pupil with the numerous ill-designed prints by which the taste of children is usually corrupted.

As to the judgments to be pronounced, I confess this is the most difficult part, because

cause it requires some little study from the parents or relations, provided they have never before cultivated the arts.

I say *some little study*, because in fact it need not extend beyond the reading two works; a little treatise on painting, by Mengs, translated into French, and dedicated to Madam le Brun; and Winkelmann's history of the arts. From these two excellent works they may learn all that has been said with clearness, accuracy, and ingenuity, relative to the arts; and is it *impracticable* to read these few volumes, and give an account of them to a child? The common method is exceedingly irksome to children, and does not furnish them with a single idea; whereas mine would not only amuse and delight them, but would unfold all their intellectual faculties.

To the inventors of any thing new, every point is contested. Thus it may be said, this new method will not at all amuse a child, who, while his master is drawing, will be thinking of something else, &c. Yes, when he himself draws, he thinks indeed of something else; for you set him to draw at first three quarters of an hour at a time, then an hour, and then two hours, besides which the perplexity of copying what he does not understand, in an uneasy posture, the length of his confinement, and the mortification of not being able to produce

produce any thing but wretched daubs, concur to make these lessons a real torment to him, but when he sits at his ease, merely to observe a short exercise performed with facility and address, and a quarter of an hour's attention procures him a ticket, accompanied with applause, he will certainly apply his mind to it, if he is not extremely stupid. Besides, his attention may be awakened by asking him questions from time to time, and at the conclusion of the lesson, that is, when the master has finished, it is absolutely necessary that he should attentively examine and compare in order to judge—for that is the most essential object of the lesson.

I should not be surprized if certain censors being thus reduced to their shifts (notwithstanding what I recommend should be said to children relative to *true criticism*,) should maintain that my method would render them satirical, or even ultimately pervert them, by giving them a habit of watching for the faults of their masters, as if the object in question were faults of conduct and disposition. But on the other hand, is it not very useful and very moral to shew the pupil, that nothing perfect can come from the hands of men? Is it not affording him an excellent example daily to shew him a skilful, perhaps an eminent, artist acknowledging his fault

without reluctance or ill humour, and himself pointing out those which have escaped observation? What lesson can be so instructive, or so salutary a defence against pride and vanity?

Such are the ideas I have to advance. I leave them to the censors; I submit them to the public; I offer them to good parents and zealous instructors of youth. These are my proper judges, and I will venture to say, my friends. I hope I may be allowed to flatter myself (and this is a most soothing hope,) that they will find some useful ideas in this little treatise; and to them I leave it to rectify and improve the method proposed, by adding to it their own reflections. *

* I shall very shortly publish a new method of teaching music, especially the harp. Nor can this method find many opponents, since it is founded on facts and a long series of experience: and besides, as I gave a short extract from it nineteen or twenty years ago, in *Adelaide and Theodore*, several great masters have, from that slight hint, successfully adopted the chief outline of my method.



POSTSCRIPT.

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THE following observations in a short preface to the ballads, (see Preface, page xvi.) are too important to be omitted. The author says, I think a good education may be thus defined: The art of employing the seventeen or eighteen first years in a manner so useful that no interval of time be lost. To this end every conversation and every amusement, every excursion and every meal should be made a vehicle for some useful instruction. This maxim I have endeavoured to practise, and in this manner have my pupils learnt a multiplicity of useful sciences; as for instance, architecture: for which they had little palaces in wood and pasteboard of every order, which took to pieces; and to rebuild which every part was to be asked for by its proper name. They also learned many handicraft trades; as for instance, those of a turner, a cabinet-maker, a basket-maker, &c. (See my "Journal d'Education ou Leçons d'une Gouvernante à ses Elèves," where these and many other contrivances are explained.) Botany and agriculture were learnt during our walks, and our rides were generally to some manufactory, cabinet of natural history, or gallery of paintings. My historical magic-lantern impressed on their minds many historical events without their being aware of any thing like a taste or instruction. At dinner we spoke English, at supper Italian; and the boys spoke German during their morning walks; while my Theatre d'Education rendered the acting of plays a further medium of improvement."

Speaking of her moral ballads, she says: "If the pupils cannot sing, still they will listen with pleasure to those who have the care of their education; and I never knew a child who was not very fond of hearing long ballads. Then why not take advantage of this inclination to instruct them without the appearance of a task, as Charlemagne instructed his subjects by the songs he circulated?"

FINIS.



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